IN THIS ISSUE · AN ARTIST'S HOME IN PASADENA

# PACIFIC·COAST ARCHITECT

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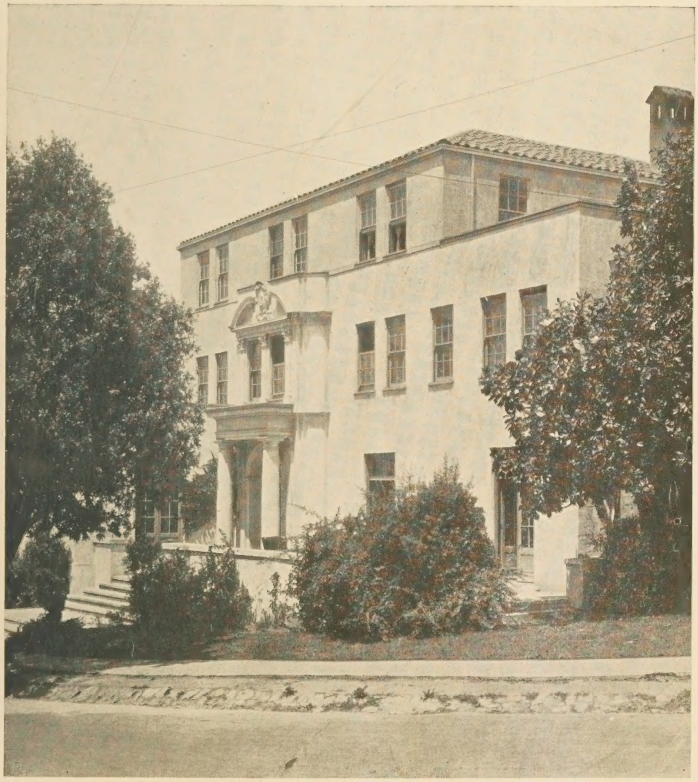

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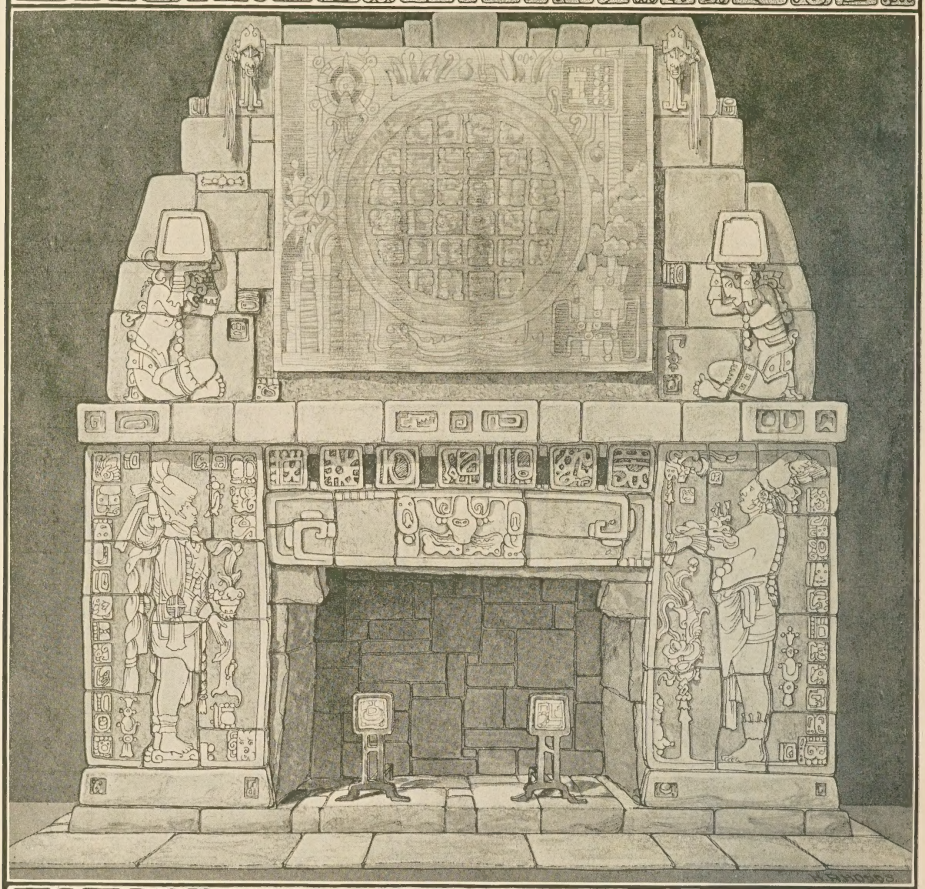

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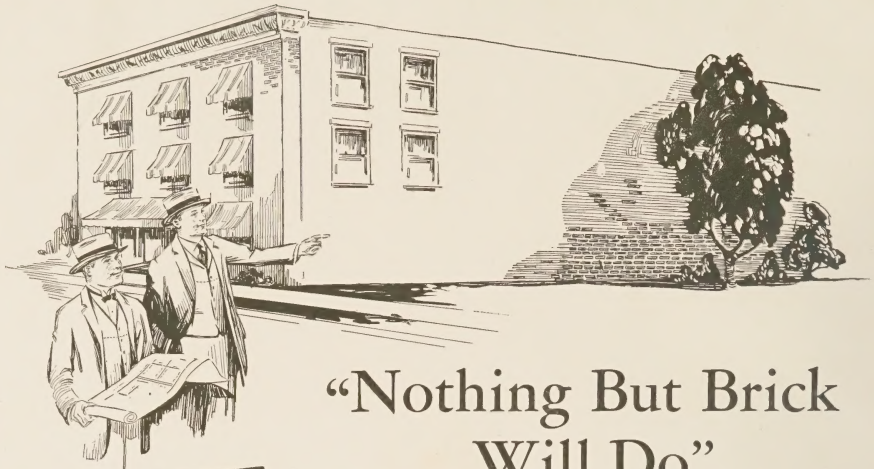

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WITH WHICH IS INCORPORATED THE BUILDING REVIEW

VOLUME XXVI SAN FRANCISCO · JULY · 1924 NUMBER ONE

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## ILLUSTRATIONS



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Price, mailed flat to any address in United States, Mexico or Cuba, $2.50 a year; single copies, twenty-five cents; to Canada, $3.00 a year; to foreign countries, $4.00 a year. Entered at the Post Office in San Francisco as second-class matter.

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# THE COLLEGE FRATERNITY HOME

[BY E GEOFFREY BANGS]

THE increasing number of college fraternities and the rapidity of their expansion has created a demand of late years for many new Chapter houses. This is particularly true of the rapidly growing western Universities and has resulted in a rather extensive building program which has aroused no little interest in the problems of Fraternity House planning.

These problems are not only real but very numerous, for although physical appearance seems of great importance to men of tender years the resources are frequently most uncertain or limited. As a rule the Chapter has no funds, although its requirements are boundless, and the long list of real and supposed needs without which even the most unassuming organization cannot endure give grave concern to the Architect. And as for the reformer, who points eternally backward to the days when our grandfathers trudged with weary unshod feet the countless leagues along the road to learning, these new necessities constitute a crime.

The work of an Architect, however, is not to revel in the virtues of the past, but to anticipate and solve the problems of the present, and to do so he must untangle many knots.

What is a Fraternity; why does it exist; what are its natural functions; its obligations to members, to society, to the University upon whose fortunes it depends, and how best can the prosaic program in his hands be moulded to give OEdipean answer to the Sphinx; all these questions enter into the problem.

The college fraternity is distinctly an American institution although its fundamental principles obtain in all the organized societies of man. It has, however, certain unique features which distinguish it from other fraternal bodies, while even among themselves they present marked differences. Its functions, the exercise of which is vital to its very life, the obligations which its members individually and collectively are called upon to meet, become of immediate concern to the Architect, for not only must they be recognized in planning, but if he be true to his profession all the resources for their proper development must be fully exploited. It is not the purpose of this paper to propose any Montessorian method of Fraternity education, but rather to define the ordinary requirements of a Fraternity and to examine the opportunities and agencies which an architect can employ to meet them.

In considering the program of a chapter house the first requirement obviously is to provide a place of abode for a group of young, more or less restive, men who are banded together not along

TERRACE OF PHI KAPPA TAU FRATERNITY HOUSE
BERKELEY, W. R. YELLAND, ARCHITECT

PHI KAPPA TAU FRATERNITY, BERKELEY
W. R. YELLAND, ARCHITECT

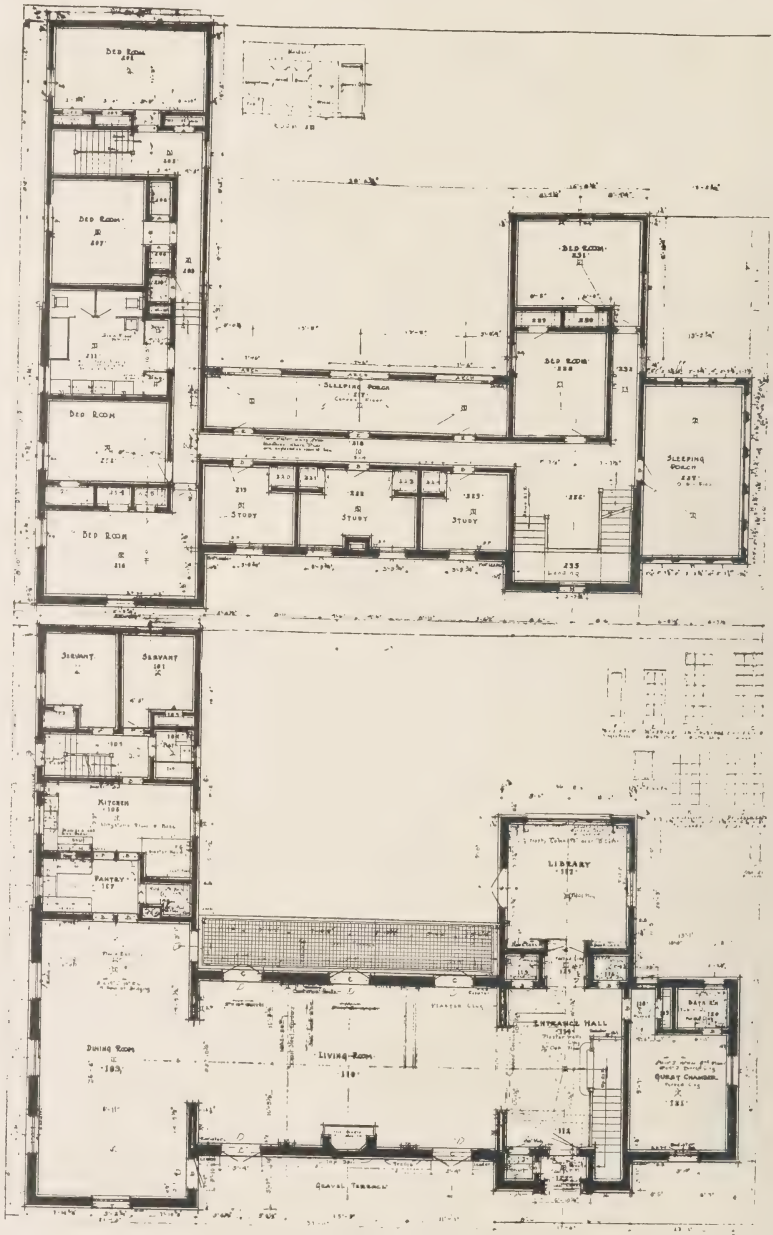
by ties of friendship and loyalty to common ideals, but also to meet the needs of domestic and social life which severance of home ties creates. All of these impulses must be met adequately for the proper development of the men. The promotion of good fellowship, the development of character and intellect are not accomplished by merely housing the individuals. That much is done for cattle. Adequate accommodations must contemplate provision not only for sleeping and eating but for study and recreation as well, and unusually all must be obtained within the rigid limitations of true economy, for few fraternities can boast great capital, and in most cases it is the students themselves who must bear the burden that house building entails.

With its advent on a campus, the Fraternity as a rule finds it necessary to accept such accommodations as are available, and those afforded are usually residences whose occupants have retired before the onslaught of an expanding collegiate population. A house whose community accommodations are large enough to meet the normal social requirements of twenty or more men, must be one of considerable size as residences go, and the discarded mansions of affluent pioneers become the first objectives of the assault. These having been designed for a single family in each case, have but few bedrooms, all of which are of palatial proportions. Remodeling in such cases is usually impracticable and always expensive, with the result that four or five spacious chambers are called upon to house about twenty students. To provide for ensuring sound sleep to a collegiate clientele is not a difficult factor. The average undergraduate is seldom inflicted with insomnia, but its relationship with that other often neglected indoor sport of college life—study—demands some recognition in the proper scheme of things. And a condition in which three or four students sleep, play and sometimes study in a single room not only dissipates any semblance of order or concentration in such routine efforts but encourages cliques within the organization and invites laxness of conduct on the part of a few wilful or venturesome members which disturbs the even tenor of fraternal life. Order in the negative sense can be maintained by discipline, and discipline in fraternities of high standing is administered with a fervor and dispatch that would shame a czar. But punitive measures alone are not enough, for a fraternity house is neither a jail or a reform school. Nor is the Spartan-like discipline of a West Point acceptable or desirable.

The problem then is how best to provide in a projet the facilities to encourage and assist in the development and administration of the ideals and function upon which Fraternity life is based.

On this premise, the first consideration is the domestic aspect of daily life which, from the Architect's point of view, lies in the adequate housing of the members. Various solutions have been attempted. The first [*Continued on page 15*

SIGMA NU
HOUSE
E. GEOFFREY BANGS
ARCHITECT




FLOOR PLANS, SIGMA NU HOUSE, E. GEOFFREY BANGS, ARCHITECT

THETA DELTA CHI
HOUSE
W. C. HAYS
ARCHITECT
NORMAN SHAW
ASSOCIATE

THE RICHNESS OF THE RENAISSANCE HAS BEEN ADAPTED TO THE SOCIAL REQUIREMENTS OF AN AMERICAN APARTMENT HOUSE RECEPTION HALL BY THE SKILFUL USE OF COLOR, TEXTURE AND MATERIAL. A FLOOR OF TRAVERTINE, WAXED AND POLISHED TO A WARM BUFF TONE; WALLS OF STUCCO PLASTER, PAINTED A TAWNY OLD GOLD AND STENCILED WITH A DIAPER PATTERN IN TAN, MAROON AND BLUE; WOODWORK, PHILIPPINE ORION FINISHED IN A SATINY GRAY-TAN; CEILING DESIGN PAINTED ON CANVAS IN BLENDED SHADES OF TAN, BLUE, BLACK, PURPLE, MAROON AND GRAY, WITH A BORDER OF FLAT RELIEF, IN GOLD AND HIGH-LIGHTED, WITH UNDER-TONES OF GRAY, BLUE, CORAL AND PURPLE, GLAZED AND "ANTIQUED"—AN ENSEMBLE OF INTRIGUING MELLOWNESS AND CHARM. HUNTINGTON APARTMENTS, SAN FRANCISCO, DECORATION AND COLOR DESIGNED AND SUPERVISED BY WEEKS & DAY, ARCHITECTS, AND EXECUTED BY A. QUANDT & SONS, DECORATORS

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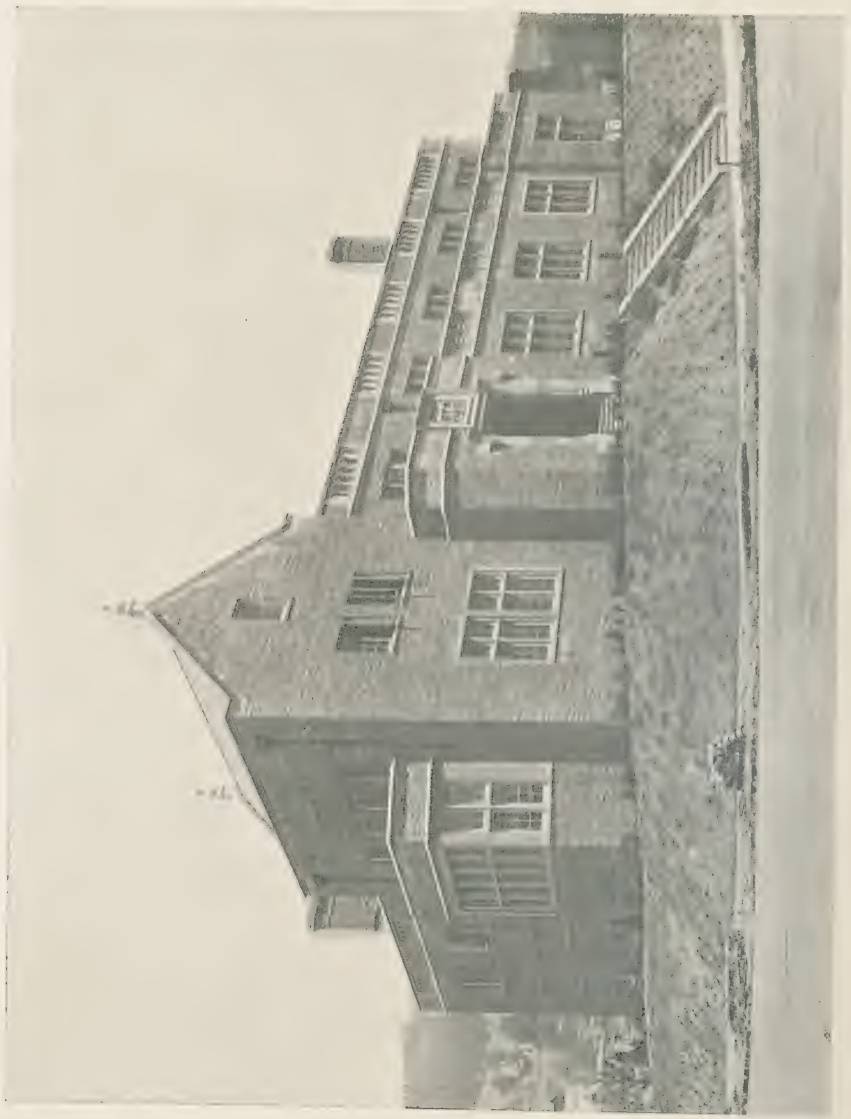
LOWER ALPHA TAU OMEGA HOUSE, W. C. HAYS, ARCHITECT



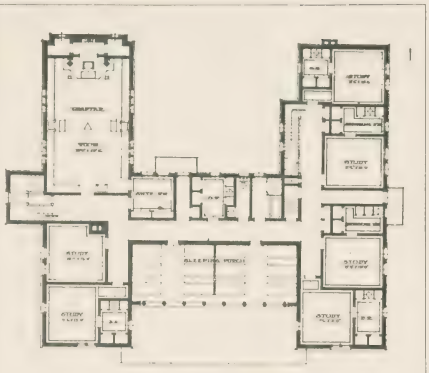
ALPHA DELTA PHI
HOUSE
S. L. JORY
ARCHITECT

*Continued from page 6* was the old bedroom idea—a series of chambers large enough for two men was planned, these being intended to fullfil the natural functions in such a room in a dwelling, but result in giving the building the air of an hotel.

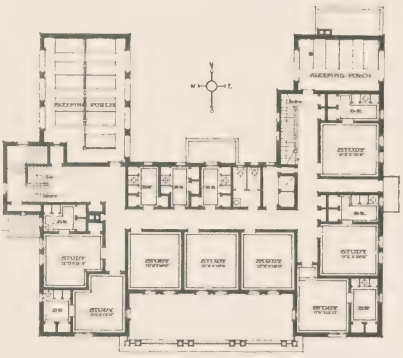
It was soon found by some designers, particularly those who had enjoyed the opportunities—and obligations—of fraternity life, that great advantages lay in the use of dormitories or large sleeping porches. These are economical, but furthermore by this means the members not only are brought together on intimate terms in true democratic fashion, but it renders supervision easier by upper classmen and assures a more regular schedule in the house through the influence of popular appeal, for the infringement of the quiet sanctity of a sleeping neighbor is most quickly resented. The adoption of collective sleeping quarters enabled the reduction in the sizes of the rooms, which with beds removed became merely dressing and study rooms With solicitous attentions to the scholastic obligations, the next step was an attempt to provide separate dressing and study rooms, thereby enabling the brighter or less conscientious collegian to divest himself of worldly cares without arousing envy or distracting his more unfortunate companions with his preparations for doing so. The Phi Delta Theta house at Berkeley illustrates a successful plan of this type. However, many men prefer to maintain unity each in his own little domain, and for this reason the old bedroom-study room is popular with many collegians.

Variants of these types have been developed in the later designs, and in some cases they have been combined in the same building in an effort to meet the desires of different natures comprising the organization. This was the motive in planning the Sigma NnHouse at Berkeley, where in the central element of the plan occur small study-dressing rooms for two men which are separated only by a corridor from the sleeping porch alloted to these students. The other rooms are planned to include beds and are occupied by those whose aversion to fresh air persuades them to sleep indoors, although additional sleeping porches are available to satisfy changing moods.

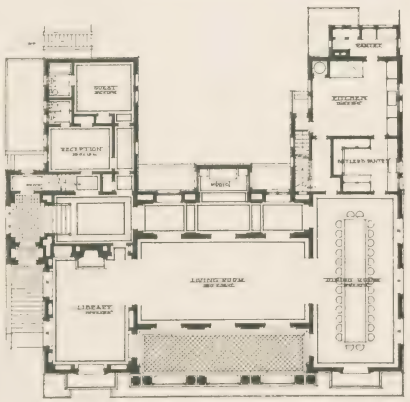
The question of the arrangement of toilet facilities has also been given considerable study. In the residences such as were described earlier, there were usually two or three private baths adjoining the rooms which afforded more convenience than any other factor of the transformed dwellings. Many of the earlier fraternity houses provided general bathing and toilet facilities and in addition installed basins between the rooms. The normal indifference to domestic order on the part of college men, however and the difficulty of supervising irregularly paid [*Continued on page 26*



THIRD FLOOR PLAN



SECOND FLOOR PLAN



FLOOR PLANS PHI DELTA THETA HOUSE
JOHN REID, JR., ARCHITECT

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STAIRWAY HALL, RESIDENCE OF JAS. SCRIPPS BOOTH, PASADENA, MARSTON & VAN PELT, ARCHITECTS

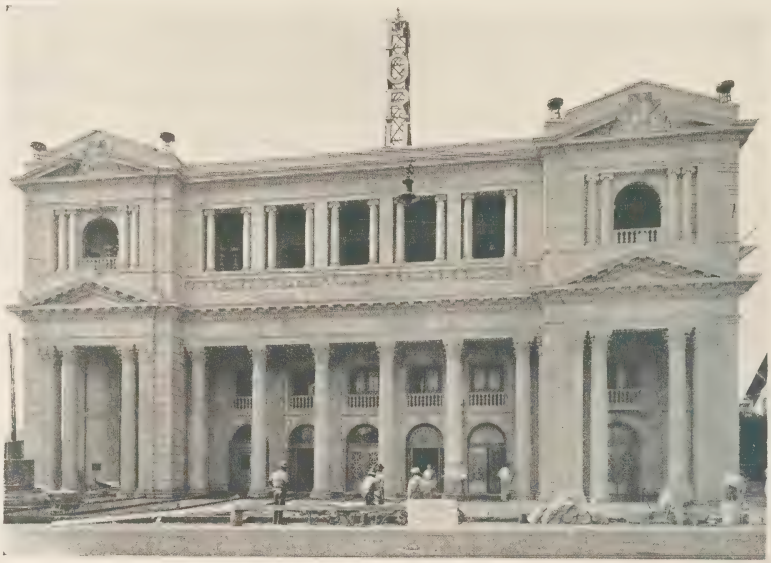
INTERIOR OF STUDIO, RESIDENCE OF JAS. SCRIPPS BOOTH, PASADENA, MARSTON & VAN PELT, ARCHITECTS

MURAL PANELS BY MAYNARD DIXON, SHOWN IN SAN FRANCISCO ARCHITECTURAL EXHIBITION

# IMPROVED SAFETY SERVICE

APPRECIATING the unprecedented building activity in San Francisco has created conditions with which the regular state and municipal safety officials cannot cope, the Industrial Association of San Francisco, according to information given out today, has instituted a safety service which will be carried on along with its other various activities.

A well known local safety engineer was retained by the Association several months ago, and has since been engaged in making a safety survey of the community and in instructing the Associations' corps of inspectors in all lines of safety work. These inspectors have charted and mapped the entire city; and are now going regularly from job to job to check up and report on such matters as flimsy and inferior scaffolding, absence of temporary floors in buildings under construction, inadequate railings, exposed belts, gears, flywheels, sprockets and other such machinery, unguarded signal cords and floor openings, and various other of the hazards which are attached to the building industry. Whenever any one of these hazardous conditions is found, the inspector reports it at once to the job contractor and to the Industrial Association; and re-inspection of the job is made within forty-eight hours. Usually the contractor is found ready and willing to remedy the condition at once; but if he should prove recalcitrant, the matter is immediately turned over to the state or municipal safety enforcement authorities in whom is lodged power to hold hearings, conduct investigations and assess punishment. So far virtually all contractors have shown a spirit of hearty co-operation—complying promptly and cheerfully with all the Industrial Association's suggestions in this respect; and it is believed that not only will the Association's safety service appreciably cut down the toll of death and injury in the construction industry, but likewise ultimately decrease liability insurance rates.



E. J. Borgemeyer, Architect, 1003 California Building, Los Angeles, California
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# ·EDITORIAL·

THE interesting article in this issue on the architectural aspects of modern college fraternity houses, leads one to contemplate the tendencies of architectural education in our present day schools. It is natural that the influences of environment and ocular demonstration should be felt by the student. This is a practical age; and the matter of efficiently training our future architects is interesting and vital, both to the profession and the public.

In a recent number of the R. I. B. A. Journal there is an able paper on this subject, written by Professor Beresford Pite. It is well worth quoting in part:

"Architectural education deals with an art which is both a necessity and a joy to mankind, so that patrons or clients also have interests that are deeply involved in this subject.

"It is necessary that we should be reminded that architecture is either cursed or blessed with permanence. It expresses the characters and education of its servants in solids. It is not ephemeral as music or even literature. The original purpose of a building may be changed and become of little account, but the stone, brick, steel, and reinforced concrete may, almost perpetually, bear witness to what manner of persons in the first quarter of the twentieth century strutted their hour upon the architectural stage.

"From this standpoint the educational influences which at present enlighten or shadow the course of the young architect must be considered. Under the cloak of a curriculum his judgment is heated, his ideals are cooled, and he is comforted by that growing self-confidence which the world discerns to be an outstanding persuasion of his profession. . . .

"Architecture combines science and art in varying proportions. A good building should exhibit the harmony of both; at once intelligent and reasonable and productive of pleasure and humane interest; disgusting us neither by barbarism nor affectation.

"The architect parent has incessantly to attempt the reconciliation of these unbrotherly twins. His conscience always places him in awkward predicaments. His successes are those of the peace-maker. His position is akin to a practising theologian compelled to reconcile the deep-seated convictions of his own soul, plus those of uncanny clients, with tortuous circumstances. His art and mystery is their solution; he is a combine of fire and water; a machine for the production of steam.

"Such considerations must indicate the direction of his education; the necessary co-ordination of science and art by practice gives importance to the ideal of a teacher experienced and sympathetic, and tends to the revival of the disappearing apprenticeship method of education."

Far from disappearing, the 'apprenticeship' method here mentioned is developing almost to the point of interference with academic courses. The head of one of our finest college architectural departments recently stated that so much (paid) apprentice work was being done by students in their spare time, as to affect noticeably their class work. The value of such practical training is unquestionable, but a proper balance should be maintained so that the acquiring of fundamentals and the thorough understanding of technical and theoretical essentials may not be neglected. Here is a very real problem for educators in which they may and should receive the co-operation of active professional men.

* * *

The State Builders' Exchange of California has been formally organized.

Marking an epoch in the building industry of the State, California building contractors and representatives of the various Builders' Exchanges of the State, gathered at the Hotal Oakland, May 2nd, and perfected an organization.

The adoption of a resolution urging the licensing and bonding of all contractors engaged in the building industry as a guarantee of proper protection to the public and the legitimate building contractors. These licensing and bonding laws to be urged upon the individual communities and counties rather than through State legislative action.

The adoption of a uniform building code which will classify all building erected in California as A, B, C, etc., each building classification to be prepared by a committee, appointed by the president, and submitted to the various builders' exchanges in the State for ratification.

The adoption of a standard form of contract and method of payment was embraced in another resolution adopted. This provides that the owner must pay 90 percent of the completed work on all work on which a bond is required and 75 percent when a bond is not furnished.

Included in the foregoing resolution was a provision relating to the receiving of bids. This provides that when bids are received by the architect he must set a time and place for receiving bids and open them immediately thereafter in the presence of the bidders. The same course to be pursued by the owner when he receives bids. This was recommended as a method of preventing the peddling of bids which has long been a detriment.

A State Group Life Insurance and Group Compensation and Public Liability Insurance and Group Automobile Insurance Department was established.

*Continued from page 15* servants militated against this form of plan, and the tendency of late has been to concentrate the plumbing conveniences, a plan which is most successful both from an administrative and economic point of view. Where, however, the basins become an integral part of the dressing rooms, as in the Phi Delta Theta House already mentioned, the nature of the objections is reduced to a minimum and the plan though relatively costly is admirable.

The Guest Room and its importance in a fraternity house is a consideration which has been given much attention in the planning of the newer houses, and its location is one of the few points in which the fraternity house differs from the sorority house. With the sorority it is desirable that provision for guests should be made above the main floor, while in the men's establishments the contrary is true. The early guests at a fraternity dance, for example, invariable arrive before the last touches of elegance have been administered to the more fastidious members of the Chapter. And in the wild rush to supplement their incomplete attire from selections of their associates, they enact the scenes resembling those on a ship-wrecked liner at midnight, and the necessity for verbal persuasion in fashioning a bowtie is not always the language of the clergy. At other times a visiting mother as a guest at her son's fraternity house, not only enjoys more quiet and seclusion when occupying apartments on the first floor removed from the main rooms of the house, but the members themselves are not suppressed by the necessity of undue restraint on account of the presence of a strange woman in their midst.

Planning for the social needs has undergone few changes. Here the human weakness for appearance manifests itself most strongly, for while the Chapters will content themselves with modest accommodations in the privacy of their chambers, the so-called public parts of the house must be developed to the limits which the exchequer will permit, and whatever the logic or the moral of the case may be, it must be faced. In the Phi Kappa Tau living room illustrated in this magazine, this problem, quite formidable in this particular instance, has been very skillfully handled.

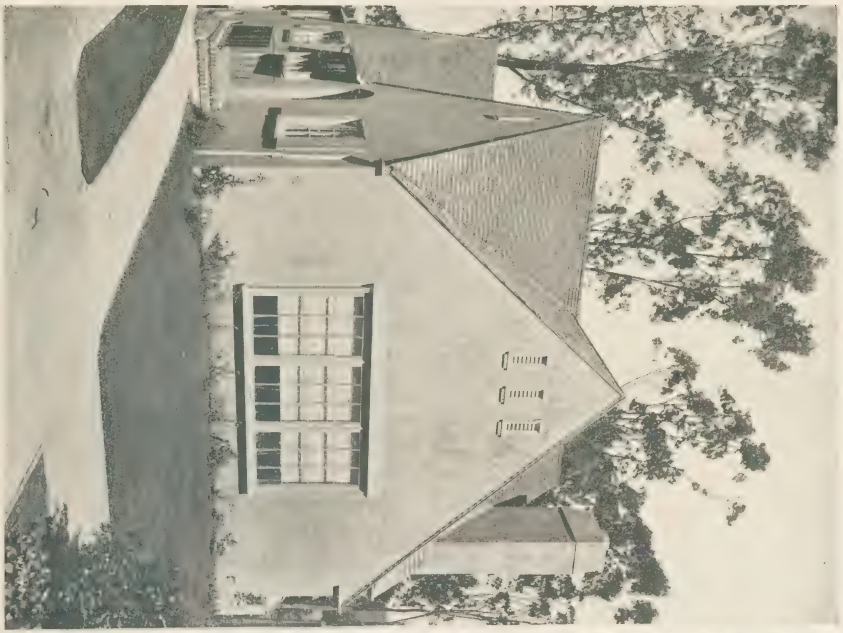
Of prime importance for the successful operation of a fraternity house is the dining room. And it has been apparent from the first that one capable of holding one large table is the most desirable solution. The one development in this respect is the tendency to provide rooms sufficiently wide to admit the use of an oval table, for with such a shape, each can see the others and general discussion is resultingly easier.

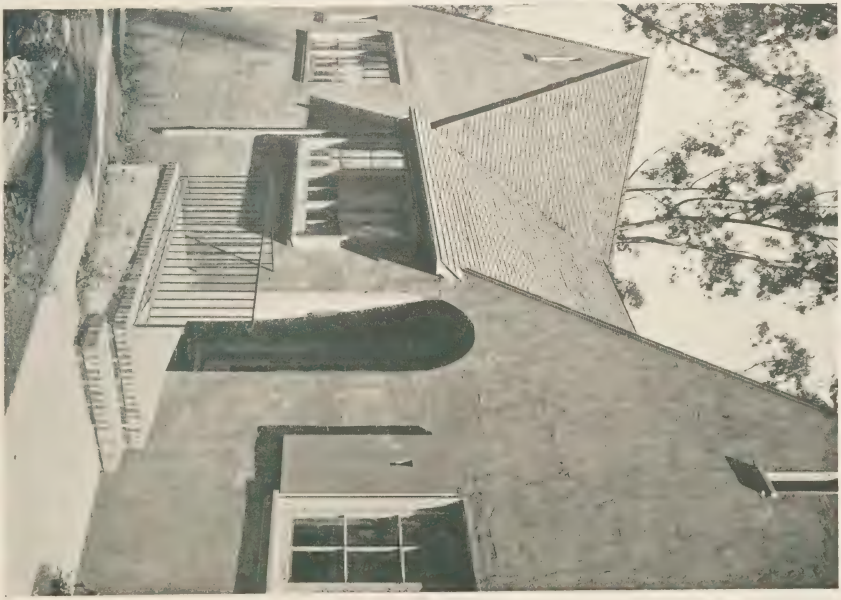
The other general provisions include always a living room, a library where poker is the occasional occupation, and sometimes a Chapter boasts of a billiard room and an additional lounge usually designated as a reception room. The reception room, however is more common in the sorority houses than in the men's retreats, for the equality of the sex has not extended to all forms of social custom, even among collegians.

The arrangement and orientation of the community rooms depends largely on the site, as do in fact all elements of the plan, but much consideration has been given recently to the idea of facing these larger elements away from the streets, an effort to discourage the spectacles which the Sunday morning siestas of half clad students present to the passersby.

Lodge or Chapter rooms are desirable and where possible should be considered in the projet. Due to the cost and infrequency with which they are used, many organizations prefer to forego that asset and instead add one more role to the repertoire which the living room is called upon to enact. Chapter rooms by their nature are for the intimate fraternal operations of the organization and into them the profane world may not enter. They are naturally removed from the rest of the house as much as possible and usually come to rest in the cellar or under the roof. The upper regions of the house afford the most desirable locations and where so placed the Chapter Room can add its share to the distinctive expressions of the building itself. This treatment has been admirably handled in the Alpha Delta Phi house at Berkeley and stamps this house with a character distinctly representative of the type.

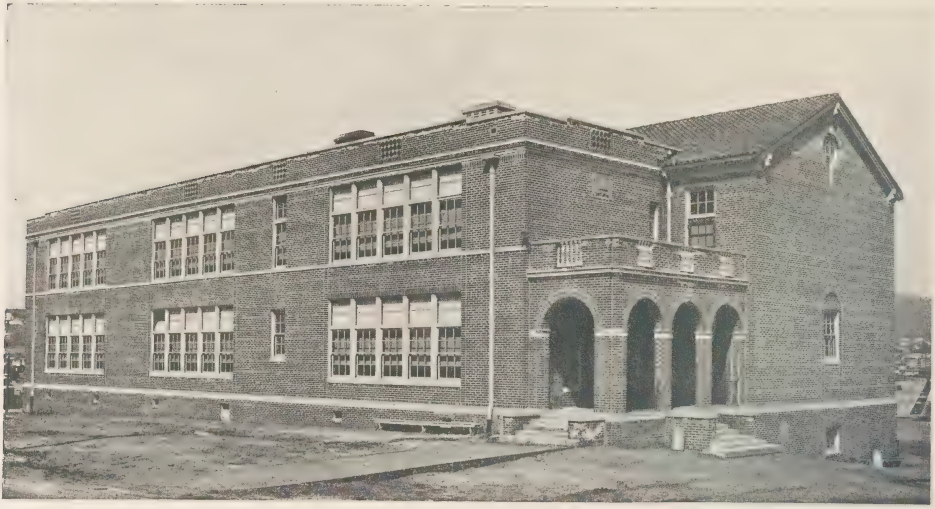
In discussing the architectural treatment there is at once brought to mind the time-honored axiom that the character of the building should express its purpose. An honest clothing of the plan, considerate attention to proportion and detail, will carry the project a long way in the acquittal of that aesthetic obligation. In many cases, particularly in the newer universities where the campus is big and houses are scattered, period design and style are of no great consideration, the author of the design being given great latitude in selecting one which will respond most appropriately to its environment. This very latitude, however, renders more difficult the development of true character in design and must perforce delay the ultimate realization of that goal. Generally speaking, a high degree of excellence in art is usually found only where the forms employed for its expression are limited. So many fraternity houses have been erected recently, particularly in Berkeley, that a brief consideration of some examples may not be amiss at this time. [*Continued on page 31*





SPENCER RESIDENCE, SAN FRANCISCO, EARLE B. BERTZ, ARCHITECT

*For floor plan see page 35*



TOLAND WAY SCHOOL, LOS ANGELES, WILLIAM STACKO, CONTRACTOR

LEFT, LIVING ROOM; RIGHT, VIEW FROM LIVING ROOM, CASA DEL MAR AZUL, RESIDENCE OF MR. & MRS. PHIL. K. GORDON, CARMEL, CALIF., ASHLEY & EVERS, ARCHITECTS

*Nave and Apse of St. Joseph's, Babylon, Long Island. Reiley and Steinbeck, Architects*

THE fitness of face brick for this spacious church interior, serving at once the demands of structural durability and adornment, is here admirably shown. Brick lends itself here to the construction of arch and dome and at the same time affords a material suited to the finest interior decorative effects. In "Architectural Details in Brickwork," you will find many other examples of artistic brickwork. The halftone plates, issued in three series, each in an enclosed folder ready for filing, will be sent to any architect requesting them on his office stationery. Address, American Face Brick Association, 1764 Peoples Life Building, Chicago, Illinois.

*Continued from page 26* Of the older houses practically none had any great degree of architectural merit. The most notable exception is the Beta Theta Pi house. This quaint structure, with its irregular plan and accidental grouping of its masses, has great individuality, but it is not stamped with the character of a fraternity house. The rolled hips and gables soften in an amiable way the sharp angularity of its steep roof, while the soft texture of its plastered walls and the innate charm of the composition are measurably enhanced by the wealth of vines, all suggesting more the romance of an English countryside rather than a home of American college men, an impression which is heightened by the weather cock which crowns its picturesque roof.

In point of time the Zeta Psi house is the first of the new buildings of real merit which has been built near the campus. It has been illustrated and described previously in these pages, but cannot be overlooked in this discussion. Well situated and judiciously placed on the lot, it presents a skilful blending of scholarly and social influences, while avoiding the excessive formality of an urban establishment. The easy symmetry of its composition, the carefully studied proportions of its elements, and the excellent use of materials marks this building an aristocrat in the college world.

Because of its permanence and the beauty it gives to plain wall surfaces brick has been a favored material and has affected to no small degree the design of the new houses. Like the Zeta Psi house, the Alpha Tau Omega, Sigma Nu, Alpha Delta Phi and Kappa Sigma houses were constructed of that material, and in the remodelling of the Chi Phi house brick was substituted for shingles. The Alpha Tau Omega house (destroyed in the recent conflagration), like the Zeta Psi house, was symmetrical in plan, and though less inviting, was well designed and possessed much character, with the large doors of its main rooms opening on the broad brick terrace fronting on the street.

In the Sigma Nu house, purpose of plan played an important part in the expression of its elevation. Situated on a busy street and having a north exposure, the demand for sunshine and privacy necessitated turning its architectural back to the public gaze. The street facade therefore becomes merely a screen, though it accuses to a marked degree the plan it shields. The main floor is virtually on the ground, permitting easy passage through the larger rooms to the more intimate regions of the gardens beyond.

Situated on Piedmont Avenue, in proximity to the new Memorial Stadium, the Kappa Sigma house is most fortunate in the style selected for its design. The straight white pilasters of cast cement extending through two floors assume an importance and give character to the composition which would not otherwise obtain in an order of meaner proportions, while the arched openings of the main floor echo in a modest way the monumental penetrations of the great wall opposite. The detail is not entirely consistent nor is the treatment of materials always convincing, but the appearance of the structure as a whole is not an unpleasant one.

The Alpha Delta Phi house is the most recent addition to the long list of fraternity houses which have made their appearance in Berkeley. Occupying an imposing site, it dominates at present its devastated neighborhood, a factor which adds immeasurably to the power of its position. Excellent in design and detail, and of good color, it presents a most delightful composition and has the qualities which wear well and grow richer with time. At present, however, there is a stiffness, so common with new thgins, which does not bespeak the easy informality which forms the basis of fraternity life.

In its remodeled form the Chi Phi house suggests more a City Club than a fraternity house. It is well designed, however, and the materials and their manner of use is in general very acceptable. The brick wall of good texture is capped by a fine cornice surmounted by a tile roof of excellent color, but the rapid diminution in size of the successive rows of windows accentuates its urbanity and militates against the repose one expects to find in the eddies of an academic atmosphere. The generous terrace extending the full length of the facade is most inviting, although it is unfortunately severed by the position of the columns of the entrance portico.

The Phi Delta Theta, Alpha Sigma Phi and Phi Kappa Tau houses are among the best examples in which stucco has been used for the exterior finish. Of these the first has been illustrated many times before. The Alpha Sigma Phi house, situated on a corner, offers great opportunity for the appreciation of its merits. Fine in mass and color, the restriction in the use of architectural forms to the entrance motive gives great value to the simpler surfaces of the adjoining walls. The Phi Kappa Tau house, though smaller and occupying a less imposing site, boldly puts its best foot forward. The side elevations clothe rooms of little importance, but the street facade screening the large two-story living room is pervaded with an air approaching nobility.

The architect of the Theta Delta Chi house selected Tudor as the style upon which to base his design, but his problems were many and in a measure the design is not altogether satisfying. The composition is good, [*Concluded on page 36*

Students' Union Building, University of California
John Galen Howard, *Architect* · Built of Dickey Mastertile

# *Six economies for the Architect to consider*

Each 8-inch Dickey Mastertile takes the place of six brick in the wall. Dickey Mastertile is 54 per cent lighter than solid masonry and 60 per cent lighter than reinforced concrete. These two facts make possible six important economies:

*1—Dickey Mastertile saves labor.*

*2—Dickey Mastertile saves mortar.*

*3—Dickey Mastertile makes possible the use of lighter foundations.*

*4—Dickey Mastertile makes possible a speedy completion of job.*

*5—Dickey Mastertile saves money; is the lowest priced of all permanent building materials.*

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SAN FRANCISCO CHAPTER AMERICAN INSTITUTE OF ARCHITECTS

# MONTHLY BULLETIN

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DIRECTORS

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Arthur Brown, three years

Wm. Mooser, two years

J. H. Blohme, two years

Earle B. Bertz, one year

Harris Allen, one year

A Special Meeting of the American Institute of Architects, San Francisco Chapter, was held Tuesday evening, June 10th, at 7 p.m., in the rooms of the Architectural Club, 77 O'Farrell Street. The meeting was called to order by President J. Stewart Fairweather.

The following members were present:

| | |
|---|---|
| Howard E. Burnett | Edgar B. Hurt |
| Wm. M. Bliss | Harris C. Allen |
| W. B. Faville | J. Stewart Fairweather |
| W. J. Wilkinson | Chas. F. Maury |
| Earle B. Bertz | Ernest E. Coxhead |
| Henry H. Gutterson | Geo. F. Ashley |
| C. H. Miller | Wm. Mooser |
| S. Schnaittacher | Morris M. Bruce |
| Albert J. Evers | |

## MINUTES

The minutes of the previous meeting were approved as published.

## BUSINESS

The report of the Exhibition Committee was given by Mr. Harris C. Allen, Chairman. It was moved and carried to accept the report and place it on file.

It was moved and carried to send a letter of appreciation to the Bohemian Club for their co-operation in making the Exhibition a success.

The President called for reports of delegates to the Annual Convention in Washington. Mr. Coxhead presented the report of the delegates.

Mr. W. B. Faville, Past President of the American Institute of Architects, spoke to the Chapter regarding the convention and Institute matters.

Mr. Faville brought before the Chapter the question of building in conjunction with the Octagon House in Washington. It was moved and carried that the Secretary write to the Secretary of the American Institute regarding the methods of financing, method of supporting and amortizing the proposed building on the Octagon grounds.

A letter from Mrs. Henry Bacon was read, thanking the Chapter for its resolution of sympathy.

Moved, seconded and carried that a resolution be framed and engrossed and sent to Mrs. Bertram Goodhue.

Several other letters were read and placed on file.

A letter and report from the New York Chapter on uneconomic practice in the Building Industry was read. It was moved and carried that the matter be placed before a committee. The President appointed Mr. Wm. Mooser, Mr. S. Schnaittacher and Mr. Albert J. Evers on the Committee.

The Golf Committee reported progress.

Mr. Faville spoke on the plans for the Exhibition at next year's convention in New York.

There being no further business the meeting adjourned.

Respectfully submitted,

Albert J. Evers, *Secretary*.

* * *

## REPORT OF DELEGATES FROM THE SAN FRANCISCO CHAPTER TO THE FIFTY-SEVENTH CONVENTION OF THE AMERICAN INSTITUTE OF ARCHITECTS

*(Washington, D. C., May 21 to 23, Inclusive)*

The Fifty-seventh Convention of the American Institute of Architects, held in Washington in May, was a delightful experience in every way. Washington is a beautiful city, and sepecially so at this time of the year. The Gods seemed to smile propitiously upon the sunny lawns and shaded avenues as the delegates walked from the Hotel Washington across to thehemicycle of the Corcoran Gallery and this serenity seemed to envelope everyone and everything during the sessions both inside and outside of the Convention Hall.

The convention, which was so ably presided over by Mr. W. B. Faville, was a most dignified and inspiring gathering of over two hundred architects from all parts of the country—asesmbled for the annual transaction of Institute affairs of importance to the whole profession.

The carefully thought-out program, published sometime previously, proved the wisdom of those who planned it. It was carried out with gratifying success. As the official transactions of the convention will be fully published and sent to the members, it is hardly worth while to dwell upon the routine business that was accomplished. It would be perhaps more interesting to comment upon one or two features which impressed me most significantly as a delegate.

One could not but be profoundly impressed by the feeling of sincere regret which pervaded the convention concerning the great losses the profession has suffered so recently by the death of Henry Bacon, Bertram Goodhue and Louis H. Sulilvan. This was especially marked at the opening session when the eulogies to the memory of the three great masters in the art of architecture were read amid profound silence. The silence in a sense was perhaps more appealing to those present than the uttered words.

About half of the convention proceedings consisted of illustrated talks and essays relating to architecture. These were greatly appreciated. The most interesting of these was the symposium of papers dealing with the subject entitled the "Use of Precedent in Architecture," read by Ralph Adams Cram, William A. Boring, William L. Steele and W. R. B. Wilcox. The subject and speakers being introduced by Mr. H. Van Buren Magonigle. These papers, when published, should afford rare and spicy reading and profitable enjoyment to the profession.

Mr. Kelsey's travelogue, entitle "Rays from Saint Peters," richly illustrated on the screen by photos taken during a recent extended tour of Europe and Asia, was a rare treat and splendidly presented.

Talks by General Lord and Colonel Sherrill on the "Bureau of the Budget and Statistical Department" were enthusiastically received.

A great deal of interest was shown in the statement made by Mr. Myron Hunt regarding the Allied Architects Association of Los Angeles. Mr. Hunt's remarks followed a discussion of the report presented by the Committee on Architectural Relations. The chairman requested the continuation of this committee for the purpose of further consideration of the responses to the questionnaire, which he said were most illuminating and too voluminous in character to be edited in so short a space of time. Mr. Hunt, in his remarks, drew attention to the work done by the Allied Architects Association of Los Angeles, explaining that the purpose of the organization was service to the public. He emphasized the point that the architectural service executed was done on a cost basis, the profits being used for the purchase of an architectural library to which draftsmen, architects and the public would be given free access.

The balloting of officers for the ensuing year resulted in the election of the following:

Mr. D. E. Waid, President;
Mr. E. F. Lawrence, Vice-President;
Mr. Edwin Brown, Secretary;
Mr. W. B. Ittner, Treasurer;
Mr. Sylvain Schnaittacher, Director of 9th Regional District;
Mr. William J. Sayward, Director of 7th Regional District.

The convention closed with an enjoyable drive through Washington, visiting the U. S. Bureau of Standards, the new Academy of Science Building, the last work of Mr. Bertram Goodhue, and Arlington.

Respectfully submitted,

ERNEST COXHEAD,
JOHN GALEN HOWARD,
ALBERT J. EVERS.

* * *

## TO OUR ADVERTISERS

We want you to make free use of our columns to inform our readers of any change in your organization, such as new men in the field, new distributing points, sales agents or any other new items of interest regarding your product or organization. In so doing the PACIFIC COAST ARCHITECT is often able to render a service of real value to both reader and advertiser. The PACIFIC COAST ARCHITECT wishes in every way to further your business relations with our readers, for we believe that our advertisers are in every way responsible and your interests are our own. Our hearty co-operation to further these interests is assured you whenever the opportunity presents itself.

* * *

Morris M. Bruce, Flood Building, San Francisco, has prepared plans for the Emporium for a ten-story Class A building on Mission Street, adjacent to their present quarters; also for three-story addition on the rear portion of the Emporium building, making the building seven stories high in all portions, costing approximately $3,000,000.00.

* * *

The house of Earle Gilmore, at La Brea, California, is an example of restoration and addition; the original is said to be one hundred and thirty-five years old. It appeared in the picture "The Four Horsemen of the Apocalypse."

## ARCHITECT IS STRICKEN ON EVE OF TRIUMPH

THE sudden death of Bertram Grosvenor Goodhue, architect of the new building of the National Academy of Sciences and the National Research Council, four days before the acceptance and dedication of what many competent critics regard as his masterpiece, has shocked and saddened the many prominent scholars and scientists who have gathered here to attend the dedication ceremonies. Mr. Goodhue made his final inspection of the building on Tuesday, April 22, expecting to return Sunday for the dedication on Monday, the 28th. He died suddenly at his home in New York the night of April 23.

Mr. Goodhue would have been fifty-five years old on the day of the dedication of the new building. He was born in Connecticut, and was a member of prominent architectural firms in Boston from 1891 until 1914, when he moved to New York and began the practice of his profession in his own name.

Among the best known examples of his work are some of the new buildings of the United States Military Academy at West Point, St. Thomas' Church in New York City, and the buildings of the California Institute of Technology at Pasadena, Calif. He also designed the buildings and grounds for the San Diego exposition of a few years ago.

The new building of the National Academy of Sciences and the National Research Council is regarded as one of the finest products of his art.

In it he has utilized to the full the utmost refinements of the purest Greek architecture. Many details, themselves almost unnoticeable, contribute to the notable general effect. He was, for example, extremely particular in the choice of the color of the marble for the exterior of the building, and the courses are laid, not of uniform width, but, following the ancient Greek style, of differing widths so as to break the monotony of the face of the building. Apparently straight lines are slightly curved, and the face of the building is not exactly vertical, but slopes slightly inward. All these refinements are in the finest spirit of the work of the Greek masters, and are combined in this building for the first time, so far as is known, in the New World.

The building, which will stand as a memorial to the architect's genius, will be a national center for science and scientists, and the clearing house for late news of scientific progress.

*Continued from page 31* the detail well studied and the broad substantial terrace of brick is serviceable and attractive. But thre is a blockiness of proportion and an unfortunate variation in the fenestration which even in this whimsical style is not convincing. Devoid of playfulness, the general aspect presents a feeling of dryness which is seldom felt in its picturesque prototype.

But the blade of criticism is an easy weapon to wield. Opinions are as numerous as the minds which form them, but gratifying progress in this new-found problem of the profession is very apparent. While few of the houses can claim great distinction, many have merit and the monstrous offenders to the sensitive eye are fortunately few. Just what will constitute the full expression of Fraternity House architecture has not yet become apparent. But it is doubtful if it ever assumes the character of a City Club or Fraternal Order—in the common understanding of the street. The college fraternity is not a public or even quasi-public institution; it is essentially a home; one in which family life is substituted or rather supplemented by the principles of good fellowship and common interest, and as such should present the easy informality of a home modified by the masculine simplicity and directness which is a factor in the development of American manhood.

* * *

## COMMITTEE APOINTED TO MAKE CEMENT SURVEY

The Secretary of Commerce has appointed an advistoy committee to make, under the general direction of the Department of Commerce, a comprehensive survey of the properties and uses of cement and concrete. The Committee will co-operate with the Bureau of Standards and officials of the Department.

The Committee consists of:

John Lyle Harrington, Chairman, Engineer, Kansas City, Mo.;
C. H. Boynton, Cement Manufacturer, New York City;
N. Max Dunning, Architect, Chicago, Ill.
H. C. Turner, Contractor, New York City;
Charles M. Upham, Highway Engineer, Raleigh, N. C.

The cement industry has grown so rapidly and has achieved such great importance in the United States, and the use of cement in the construction of roads, bridges and buildings has become so great and so diversified that the intelligent and appropriate use of this material becomes a matter of great economic interest to the public.

Research work is now being carried on by the Bureau of Standards and by various public and private research laboratories and commerical and professional organizations in the properties, characteristics and proper use of cement; in the improvement of methods, equipment and appliances tending toward improved efficiency and economy; the seasonal use of cement, especially in winter weather, important in its relation to continuity of employment of labor and the elimination of "peaks" and "depressions," and the spread of manufacture and distribution more evenly.

It is proposed through the survey to co-relate for the benefit of the industry and the public the results of such scientific and technical activities, and to center in and

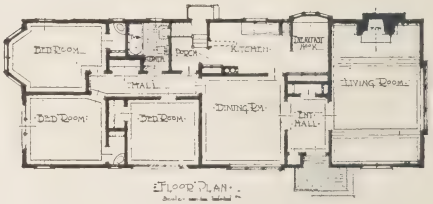
under the direction of the Department of Commerce a thorough and disinterested study of the entire subject. It is believed that such concentration of effort as the committe proposes to bring about will produce material results in the elimination of wasteful duplication of effort, and effect savings to the public and result in benefit to the manufacturer.

* * *

THE architects of the future are being trained not only to make drawings for blue prints but actually to model replicas of the bulidings they have in mind. Students in architecture in a western university(the University of Oregon at Eugene, Oregon), work out plans and specifications for buildings and then construct the buildings in miniature in the class-room. After drawing the plans for city halls, churches, and other buildings they make models of them, carrying out the details of their drawings to scale, usually one-sixteenth of an inch to a foot.

In constructing a miniature building the student first makes a framework of light boards, wall board, or some such material. This framework is covered with a clay-like substance, known as Plasteline, which will not harden or dry out, and consequently will not lose its shape. The details of the structure, such as windows, doors, steeples, and irregularities in walls or roof are worked out in this covering material. The result is a small replica of the building the student had in mind, which enables him to get an actual visual impression of its appearance.

According to members of the faculty this plan of having students actually construct models of the buildings they plan has increased interest in the subject.—*Leonard Lerwill.*




FLOOR PLAN OF SPENCER RESIDENCE, SAN FRANCISCO, CALIFORNIA
EARLE B. BERTZ, ARCHITECT. [*See page 27 for exterior view*

## GOOD WORKMANSHIP ESSENTIAL TO GOOD STUCCO

THE selection of a stucco contractor who knows his business and can show that he has done good work is the most important factor in securing good stucco construction, the Bureau of Standards of the Department of Commerce finds. At least in the present state of the art more depends upon capable workmanship than upon many of the details of the specifications. The successful stucco specialist may be expected to know the requirements of the specifications, and will also have acquired a knowledge of the application of the material which can be learned only by experience.

Tests on stucco construction have been in progress at the Bureau since 1911. Panels of stucco made in accordance with different specifications have been constructed and exposed to the weather for a number of years. Some of these panels were of back plastered construcrion; some were made with wooden sheathing. Paper backed construction, plaster board, and other types were also tested. Still others were applied to walls of masonry.

Measurements of the shrinkage of stuccos were also made by means of a special comparator. It was shown that this shrinkage can be controlled to a large extent by regulation of the amount of water used. The general rule is that the material should stiffen from removal of water before chemical set occurs, and the ability to recognize this condition is considered a necessary part of the plasterer's practical knowledge of his craft.

Masonry walls were found to make the best bases for stucco, and on them the finest stucco textures can safely be used. Fine textures are not recommended for use on frame construction, as they show cracks which are not visible in coarser textures. Where stucco is used on wooden frame the frame should be well braced, and the use of metal or wire fabric or metal lath for reinforcement is recommended. The tests showed that better results were obtained by omitting the sheathing, using special insulation and bracing where required. If sheathing is used horizontal sheathing is preferable.

Special attention, the Bureau says, should be given to the tying or lacing of the fabric or lath so that the joints do not constitute a line of weakness in the reinforcement.

Lean mixtures were found to give the best results. A mixture of one part cement, one-fifth part of hydrated lime, and three parts building sand is the richest recommended. Good design is considered essential and involves adequate flashing and overhead protection.

IN THIS ISSUE · PRIZE HOUSES OF SOUTHERN CALIFORNIA

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VOLUME · XXVI · AUGUST · 1924 · NUMBER · TWO

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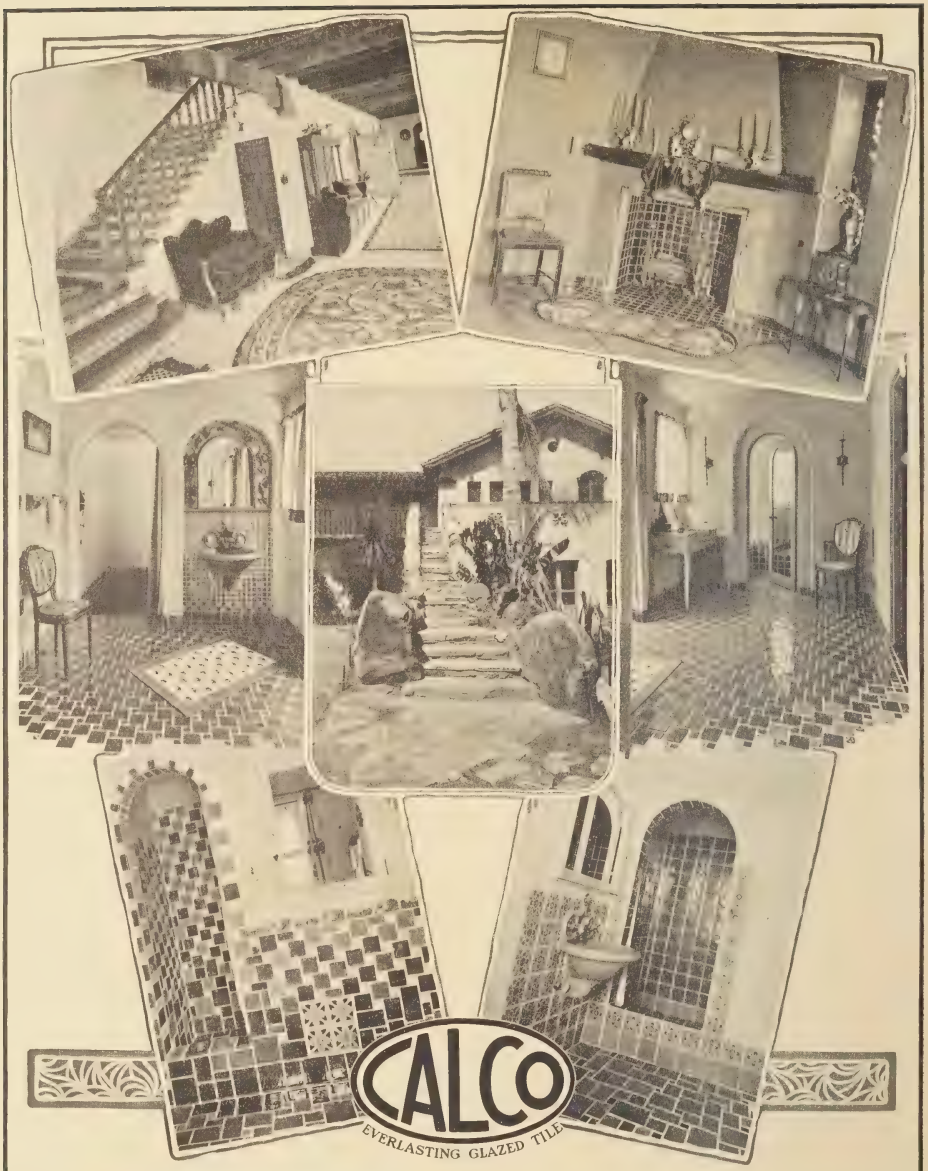


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VOLUME XXVI SAN FRANCISCO · AUGUST · 1924 NUMBER TWO

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## ILLUSTRATIONS



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NED BRYDONE-JACK, ADVERTISING MANAGER

*An Illustrated Monthly Magazine for the Architect, Contractor and Home Builder*

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Design by William Mooser, Jr.

# ORNAMENTAL · IRON

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RESIDENCE OF H. L. DELANO, PASADENA, CALIF., WALLACE NEFF, ARCHITECT

# AN ARTIST IN ADOBE

[BY HARRIS ALLEN]

THE BUILDINGS which Mr. Wallace Neff has been doing recently in Southern California are not all actually executed in adobe, but they look the part; they have all the earmarks of the originals, of early days in California, plus Mr. Neff's personal touch, which is just as unmistakable. For practical purposes of criticism, as regards the spirit of design, they may be considered as of adobe.

For criticism of a fault-finding nature, there is here no occasion. We may, indeed, expect Mr. Neff to grow in grace, with years and experience; he is very young, and it is natural that we should find an occasional outcropping of fancy, not exactly exuberance, but rather sheer creative joy in modelling a plastic material into form. The wonder is, that with such clear evidence of original and imaginative designing power, there is in general such restraint and lack of effort. Here is an unusual combination of picturesqueness and simplicity.

It does not surprise me in the least that two Certificates of Honor should have been awarded last year to Mr. Neff by the Southern California Chapter of the American Institute of Architects. The jury, Messrs. John Galen Howard and Ernest Coxhead, of San Francisco, and Wm. E. Parsons, of Chicago, was certainly representative of the highest type of professional men, and their decision was a "cachet" gratifying indeed, well deserved, and, I feel sure, not disputed; although there are so many lovely compositions to choose from in Southern California, that I can imagine a conscientious jury might well reap a harvest of gray hairs from its labors.

However, the award has been made, and the examples of Mr. Neff's work shown in this issue give convincing evidence of real achievement, and promise of future development.

In general, these buildings reflect the atmosphere of early California, but the idiom is interpreted in a free and picturesque fashion. It must be confessed there is about much of our early examples, Missions and ranch houses, a monotony and severity of treatment that has

STABLE GATE, ESTATE OF E. D. LIBBEY

required the softening, ruinous hand of Time to beautify. Mr. Neff has preserved the charm, the simplicity and the harmonious lines of the Mission period, but he has imbued his compositions with a freeness, a variety of element, an irregular balance, which is all very delightful, and even, occasionally, playful in effect.

He paints from a bold palette. Broad rough surfaces of white-washed walls are pierced with deep embrasures, edged with the crisp, irregular shadows of heavy roof tiles. He uses vigorous arches of varying shapes, curving ramps, solid beams of timber, thick wooden shutters, projecting balconies, wrought iron in forms that are strong and simple. Here is no delicate stylist who refines detail until it is finicky, nor yet an impressionist who is vague and poetic and wishy-washy; rather, a vivid realist who paints with strong shadows and bold form and rich color. A bit theatric at times; what stunning stage settings some of these would make!

The Ojai Valley Club is a sheer delight. Inside and out, it fits its place and its purpose, and one hardly feels the absence of vines and foliage or the mellowing touch of weather. That these added charms will be welcome is a matter of course. It is lovely now; it will be exquisite in a few years.

The proposed hotel at Ojai carries on the same spirit of traditional California idealized, and bids fair even to surpass the Country Club in quaint picturesqueness and variety of outline. True, we never saw a tower such as this, on Mission or fort or hacienda—but is it not just the right accent to balance the composition? Some day, I hope to be a guest at this hotel, and wander through the patio in the shade of those Monterey-Spanish balconies, and see the green moonlight flicker over those rough expanses of adobe—I hope it will be adobe.

It is interesting to see what this artist has been able to accomplish with such a practical and usually uninteresting problem as a farm stable. The Libbey stables in the Ojai valley are constructed of large adobe brick, white-washed, and in spite of their cleanness and newness, they have attained the picture quality of the Old World to a surprising degree.

We are given a truly fascinating glimpse of the courtyard; with apparently artless, naive, simplicity—how accidental-looking—and, in reality, what subtle artistry!

When it comes to residence design, I should say Mr. Neff has not quite "arrived." Praiseworthy as to proportions and texture and detail, there is lacking that sense of balance which is strong in the other designs; this is pretty well overcome in the Walker house, which it is really hard to criticize without being captious. It is a jewel in a rich setting; the effect of shadow tracery on these white walls, framed by green turf and foliage, red tiles and blue sky, must be a joy to the eye.

The interiors are effective and consistent. They are quite sincere, in fact, a little *too* sincere sometimes; these huge trussed beams and sturdy rafters are genuine construction beyond a reasonable doubt, but strike one as being somewhat out of scale. They interfere with the domestic quality which is otherwise convincing and unaffected. However, they err on the safe side; delicate detail would be entirely out of keeping with the virile atmosphere which is characteristic of all Mr. Neff's work.

With so much accomplished already, here is a man whose future development will be well worth watching.

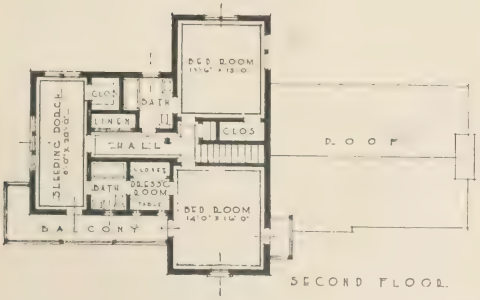
ENTRANCE FRONT, OJAI VALLEY COUNTRY CLUB, OJAI, CALIF., WALLACE NEFF, ARCHITECT

PORCH,
OJAI VALLEY
COUNTRY CLUB,
OJAI CALIF.,
WALLACE NEIL,
ARCHITECT

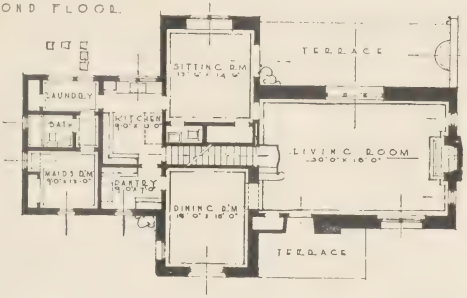
PORCH,
OJAI VALLEY
COUNTRY CLUB
OJAI, CALIF.,
WALLACE NEFF
ARCHITECT

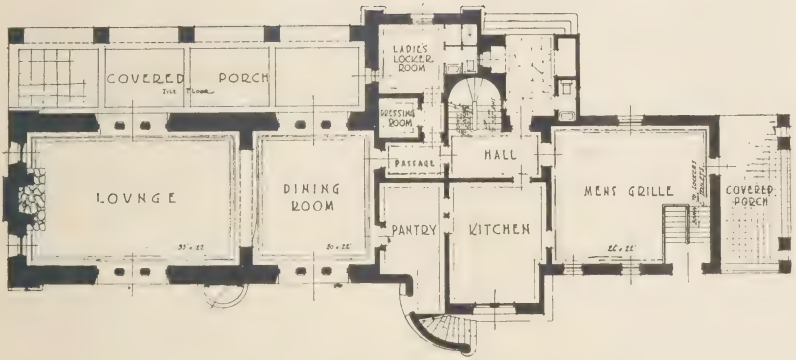
ABOVE: DINING ROOM, BELOW: LOUNGE, OJAI VALLEY COUNTRY CLUB, WALLACE NEFF, ARCHITECT
(AWARDED CERTIFICATE OF HONOR, A. I. A.)

RESIDENCE OF
MRS. L. H.
WALKER,
PASADENA, CAL.
WALLACE NEFF,
ARCHITECT




SECOND FLOOR



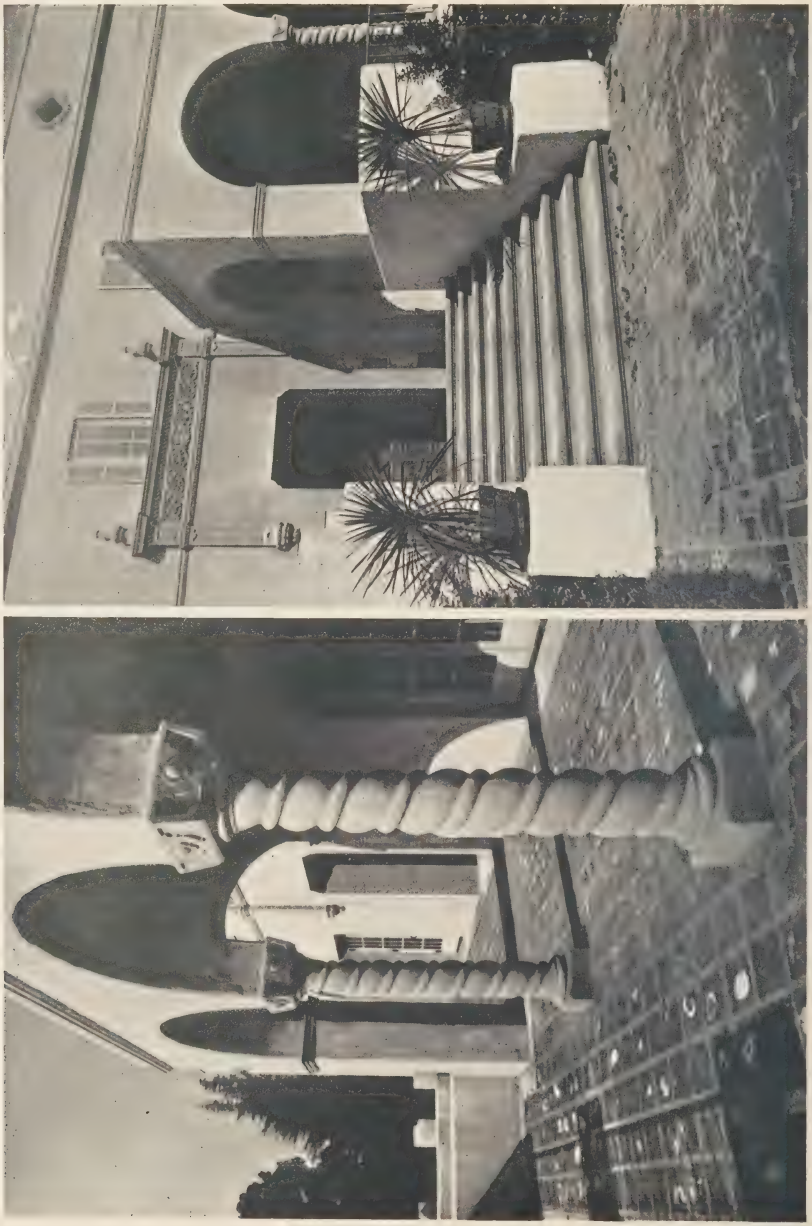

ABOVE, FLOOR PLANS OF MRS. L. H. WALKER'S RESIDENCE
BELOW, FLOOR PLANS OF OJAI VALLEY COUNTRY CLUB
WALLACE NEFF, ARCHITECT

RESIDENCE OF
MR. F. C.
VAN DENISE,
PASADENA, CALIF.,
WALLACE NEFF,
ARCHITECT

LIVING ROOM
RESIDENCE OF
MRS. F. C.
VAN DENISE,
PASADENA, CAL.
WALLACE NEFF,
ARCHITECT

STABLES ON ESTATE OF EDWARD DRUMMOND LIBBEY, OJAI, CALIFORNIA, WALLACE NEFF, ARCHITECT

ABOVE SKETCH FOR HOTEL, OJAI; BELOW SKETCH FOR RESIDENCE, PASADENA
WALLACE NEFF, ARCHITECT



ENTRANCE AND PORCH, RESIDENCE OF COL. CAUTLIE, ALTADEVA, ELMER GREY, ARCHITECT FOR ALTERATION

RESIDENCE OF
COL. CAUTLIE,
ALTADEVA, CAL.,
ELMER GREY,
ARCHITECT FOR
ALTERATION

APARTMENT HOUSE, SAN FRANCISCO, C. O. CLAUSEN, ARCHITECT

DETAIL OF RESIDENCE AT BEVERLY HILLS, CALIFORNIA, ELMER GREY, ARCHITECT

THE CATHOLIC GIRLS HIGH SCHOOL, LOS ANGELES, CALIFORNIA

*A. C. Martin, Architect, 228 Higgins Building, Los Angeles, Calif.*
*Arenz-Warren Co., Painters, 2121 West Pico Street, Los Angeles, Calif.*

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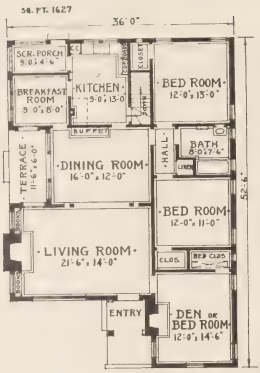
SAN FRANCISCO

RESIDENCE AT BEVERLY HILLS, CALIFORNIA, ELMER GREY, ARCHITECT




# THE BRICK
## *for this Beautiful Home*
## Cost Only $620

HERE'S a $9.000.00 home—artistically designed, attractively arranged, beautifully finished—and the brick cost less than 7% of the total amount spent. Do you know of any other type of construction where the material costs so little?

The economy of brick is still more remarkable when you remember that brick eliminates the expense of painting, it reduces insurance charges and heating costs, and never needs repairs because the brick house never grows old.

Home builders everywhere are accepting the architect's viewpoint regarding brick—they are coming to realize what architects have always known—that brick is the most economical building material known to man—as practical for the modest bungalow as for the palatial mansion.

*The house shown above was selected from our 60-page book "Distinctive Brick Houses" which contains photographs and floor plans of more than 50 beautiful California brick homes. Price 50c per copy.*

DEPARTMENT A-8

**California Common Brick Manufacturers Association**

342 DOUGLAS BUILDING · LOS ANGELES
811 SHARON BUILDING · SAN FRANCISCO

# ·EDITORIAL·

## *The California Renaissance*

THE MOST prolonged period of architectural influence has been that known as the Italian Renaissance. Beginning about 1400 A. D., it has never since completely lapsed; in the words of William Anderson, "it has had an incalculable influence upon all forms of art production to this day."

It has been called an imitative style; but it embodied the most glorious traditions of the race, and interpreted the spirit, the purposes, the requirements of its era.

However opinions may differ as to the comparative beauty of Renaissance and Gothic architecture, its vitality has disproved the charge that it was merely a copying of dead forms. Another charge is true; too often its own forms, originally instinct with creative inspiration and true to the temper of the times, have been reproduced blindly without regard to change in conditions.

Something similar to the Italian Renaissance is happening in California today. There has been a re-birth of the early forms of architecture of this land, and their progenitors in the mother-land. Like the first, sincere, inspired creations of Brunelleschi and his kind, these are no blind copies of primitive structures. Those features of the early days which we find charming and comfortable, en rapport with country and climate, have provided an inspiration, an influence, not racial, but distinctive, traditional, and capable of endless variety. To develop this type into buildings completely suited to and equipped for modern life, to record herewith the habits and character of the people, to produce pure, living beauty in mass and color and texture, in scale, proportion and balance—and for this accomplishment to be not sporadic, but widespread and spreading ever wider and faster—this, indeed, may well be called the California Renaissance.

* * *

## *Some Shop Talk*

IT is a pleasure to be able to announce that, owing to improved business conditions, the annual subscription rate of the PACIFIC COAST ARCHITECT will not be advanced to $5.00, as previously announced, but will be $3.50. That we shall endeavor to give the larger worth for the smaller price, our readers may rest assured. The policy of the PACIFIC COAST ARCHITECT can bear repeating; it is, in brief, to present the best contemporary architecture of the west coast in the best possible form. Our policy is a constructive one, and we wish to publish nothing the merits of which we cannot truthfully describe; everything possible which, in our judgment, deserves commendation for architectural excellence.

* * *

## *The Essence of Architecture*

"It is no sign of deadness in a present art that it borrows or imitates, but only if it borrows without paying interest, or if it imitates without choice.

"There is something to my mind majestic in the life of an architecture so strong in its own new instincts that it re-constructs and rearranges every fragment that it copies or borrows into harmony with its own thoughts—a harmony at first disjointed and awkward, but completed in the end, and fused into perfect organization; all the borrowed elements being subordinated to its own primal, unchanged life.

"For, indeed, the greatest glory of a building is not in its stones, nor in its gold. Its glory is in its Age, and in that deep sense of voicefulness, of stern watching, of mysterious sympathy, nay, even of approval or condemnation, which we feel in walls that have long been washed by the passing waves of humanity. It is in their lasting witness against men, in their quiet contrast with the transitional character of all things, in the strength which, through the lapse of seasons and times, and the decline and birth of dynasties, maintains its sculptured shapeliness for a time insuperable, connects forgotten and following ages with each other, and half constitutes the identity, as it concentrates the sympathy, of nations: it is in that golden stain of time, that we are to look for the real light, and color, and preciousness of architecture; and it is not until a building has assumed this character, till it has been intrusted with the fame, and hallowed by the deeds of men, that its existence, more lasting as it is than that of the natural objects of the world around it, can be gifted with even so much as these possess, of language and of life." —*Ruskin*

PLEASANT VALLEY SCHOOL, CAMMORILLA, CALIFORNIA · MOTT MARSTON, ARCHITECT

POMPEIAN COURT, COUNTRY ESTATE OF CLARENCE E. SCHMIDT, "VILLA NEE MONTES," SANTA CRUZ MOUNTAINS, WALTER A. HOFF, LANDSCAPE ENGINEER

# LANDSCAPE ARCHITECTURE

BY WALTER A. HOFF, CONSULTING LANDSCAPE ENGINEER

PERHAPS it might be well, before entering into a consideration of the subject of Landscape Architecture, to direct the reader's attention to the more comprehensive meaning of the term Architect.

An architect is one who contrives plans, makes or builds up something. It does not necessarily mean a house or a structure. It is just as applicable to a garden or a painting, or one may even be the architect of one's own fortune. In other words, the contriver or designer is an architect.

The function, then, of the landscape architect is to create, and his work is confined to the exterior of the house; that is, to the garden and home surroundings.

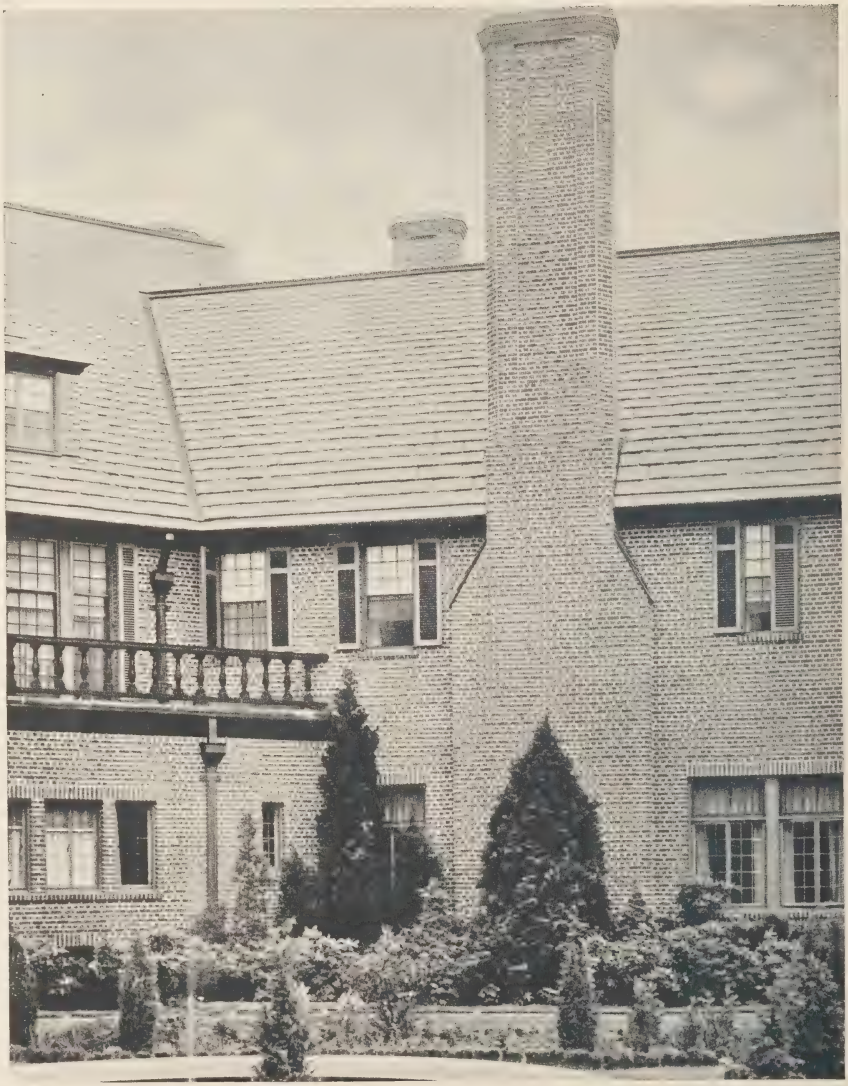
It is also well to impress upon our minds particularly the thought that a man enters his home, not when he crosses the threshold and enters the front door, but the moment he sets his foot on his property. It is essential, therefore, that as much thought and consideration be given to his outdoor home surroundings as is given to the interior. In fact there are more reasons why particular stress should be given to the grounds, for they are:

First: An expression of taste and personality.
Second: They are open to the enjoyment of others.
Third: They are an uplift to the community.

It is upon the right relation of the garden to the house that the enjoyment to be derived will largely depend. The relation must be intimate, it must be convenient, and it must be inviting. To get the maximum enjoyment from home surroundings from a purely practical standpoint the drives, walks and utilitarian features should be carefully planned with their relation to the house.

It would be quite as reasonable to work without a well-considered plan in building our homes as it would to work without a definite garden plan. Thought must be given to the location of the house, garage, summer houses, pergolas, swimming-pools and any other features that the garden may hold. Careful consideration must also be given to the arrangement of walks, drives and approaches. Additionally, every tree, plant and shrub should bear a definite relation one to the other in the general scheme. Nothing is so uplifting to a community as well-arranged artistic properties, nor is anything so depressing as general carelessness and ill-kept and untidy exterior gardens. In Berkeley, California, the cutting of weeds along the streets is required by ordinance.

Even more important than our plan is the thought we should give to the correct framing of any architectural features of the house—screening of unsightly views—establishing of pleasing vistas and the proper selection of plant material. Trees, plants and shrubs should be selected with a definite knowledge as to the height and spread they will attain at maturity. Plants of similar foliage texture should be massed together. Trees of rapid and spreading habit should be reserved for areas [*Continued on page 31*]



*Detail of Residence, Locust Valley, Long Island. Kenneth Murchison, Architect*

THIS glimpse of a sumptuous country house reveals the architect's scrupulous attention to carrying out his brickwork design. The craftsman has kept strictly to his task in setting the brick lintels and sills, in laying the English Cross Bond, and in recessing the panels in the splendid chimneys. "Architectural Details in Brickwork" a collection of halftone plates, issued in three series, each in a folder ready for filing, will be sent to any architect requesting them on his office stationery. The plates show many examples of the beautiful effects that can be economically obtained through the use of standard sized face brick.

Address, American Face Brick Association, 1764 Peoples Life Building, Chicago, Illinois.

*Continued from page 29* where there will always be ample room for development. Lack of foresight in planting is usually the cause of many garden deficiencies. In passing through suburban cities, one notices particularly the lack of judgment in selecting plant material. We find fairly well designed houses with moderately sized gardens in which there are trees which at maturity attain a height of 50 and 60 feet and a spread of 30 to 40 feet; trees, the selection of which would be a problem for a large park, are in many instances used liberally around small homes and on a small piece of property. We find almost universally a very striking error in the use of palms, particularly Phoenix Canariensis. While palms in themselves are very beautiful when properly arranged on a place, and while they are invaluable for certain landscape effects and tropical atmosphere, they are certainly not intended for the center of a lawn in front of the average sized house. Contrary to general impression, palms are rapid growers and are soon out of scale with their surroundings. The pitiful part of their promiscuous use is, then, their uprooting and destruction at a time when they have reached the beauty of their maturity.

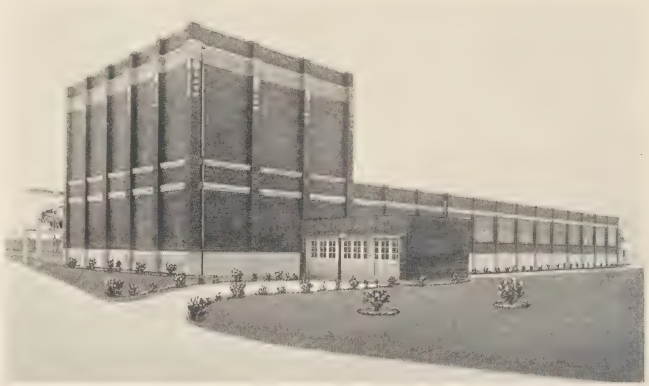
Equally poor judgment is also used in the selection of a great deal of the plant material that is in evidence in small gardens.

POOL AND COLONNADE, ESTATE OF CLARENCE E. SCHMIDT, "VILLA NEE MONTES," SANTA CRUZ MOUNTAINS

In planning a garden we must select first a good background for the house. Where one does not already exist trees should be located that will give the richest background effect. Fortunately we have in California many alien as well as native trees that can be used effectively for this purpose. Among evergreens we have unlimited varieties of Conifers Acacias, Camphor, Casuarina, Pepper, Magnolia, Sterculia, etc. Among the deciduous tree the Red Oak, Prunus Pissardi, American Elm, Birch, Maple, Catalpa, Ginko Biloba, Platanus, etc. From our California natives, we can draw some of the best background plantings, notably Umbellaria Californica (Wild Laurel), Pinus Radiata (Monterey Pine) and Cupressus Macrocarpa (Monterey Cypress), Librecedrus Decurrens (Incense Cedar), Sequoia Sempervirens (California Redwood), etc. These trees are mentioned because each one of them has some particular merit, either in habit, color-tone, or texture of the foliage. They should be used with discrimination and set well back from the house line, as they branch to such an extent and rise to such a height that they form a pleasing canopy over any smaller and slower-growing trees or shrubs which may be planted between them and the residence. In suggesting these background trees it is assumed that the garden permits of their use; that they will be in scale and in harmony with the picture to be created.

In addition to a suitable background of tree planting it is often advisable to frame a house by plantation, sometimes on both ends, sometimes only on one end, depending on the character of the roof and the adjoining ground. Where horizontal lines prevail in the general architectural scheme pyramidal types of trees should be used. Where perpendicular lines predominate in the building the trees planted close to it should be of a spreading character, unless for some particular reason the perpendicular lines are to be accentuated.

Houses which set close to the ground should have no planting or an extremely low planting at the base. It is often advisable to have the lawn extend up to the line of the porches or the base of the house with groups of planting at the corners. Should the floor line be just enough above the grade to admit of base planting we should select plant material of a dwarf character, evergreen—with the dark shades of green against the house graduating to lighter shades as we work away from the house. Myrtus, Osmanthus, Mahonia, Cistus, Evonymus, Choisya, Eleagnus, Berberis, Raphiolepis Hybrida, Dwarf Ericas, Hypericum, spreading types of Cotoneaster, etc., are plant materials suitablefor this purpose. Plants of rapid growth [*Continued on page 33*



PACIFIC FRUIT EXPRESS ICE PLANT, VISITACION VALLEY, SAN FRANCISCO
H. W. White, *Supervising Engineer* - L. A. Weatherwax, *Structural Engineer*
Daniel R. Wagner, *General Contractor* - Emil Hogberg, *Masonry Contractor*

# *Saving Weight and Cork Insulation*

Two special problems met in the construction of the just completed Pacific Fruit Express icing station in Visitacion Valley serve to emphasize two important advantages of Dickey Mastertile construction.

*1—The land on which the new plant was built is of an extremely marshy character.*

*Dickey Mastertile construction was chosen because of its lightness, yet ample strength. Each 8" Dickey Mastertile takes the place of six brick in the wall. Dickey Mastertile is 54% lighter than solid masonry and 60% lighter than reinforced concrete.*

*2—It was necessary to have the walls non-conductors of heat.*

*Dickey Mastertile, because of the efficient insulation afforded by its dead air spaces, permitted a saving of 20% in the thickness of the sheet cork insulation used to line the walls.*

The building is well worth inspection because the DICKEY MASTERTILE smooth-finished type has been left exposed. The effect is a pleasing demonstration of the handsome effect to be obtained by using smooth finish MASTERTILE without a covering of stucco or cement plaster.

When economy and speed of construction are important consider Dickey Mastertile, the lowest priced permanent building material.

**DICKEY MASTERTILE**

BUILDS WALLS THAT DEFY FIRE, TIME AND WEATHER
MANUFACTURED BY
CALIFORNIA BRICK COMPANY
ASSOCIATED WITH LIVERMORE FIRE BRICK WORKS
604 MISSION STREET, SAN FRANCISCO BUILDERS' EXCHANGE, OAKLAND

*Continued from page 31* that would, in front of windows or near them, obstruct light, should not be used.

Base plantings should always be sinuous in outline, extending out at the corners and receding at the base of the building.

Where entrances are important architecturally, it is fitting that the planting accentuate the importance. This is accomplished by massing substantial tall groups at such points. Where stretches of wall occur between openings it is good practice to break the bareness by the use of broad-leaved evergreen shrubs.

There is nothing that mars the unity of a garden more than a poor lawn planting. In connection with the lawn planting one must bear in mind also planting along drives, walks and paths, lawn specimens and lawn groups.

Along drives and paths where areas permit we may group specimen plants, for it is here that the observer is brought in close touch with the detail of every plant. The arrangement should be such as to avoid straight lines—large trees should be toward the back and small varieties toward the point of view.

It is a safe rule and good practice to keep the lawn area in front of the house as open as possible without making it uninteresting. Fortunately, the days of the lawn besprinkled with endless varieties of conifers has passed into history. This is true also of the use of lawns broken up with circular or geometrically shaped beds.

Any specimen trees that are used on the lawn should be low branched and furnished to the ground. Very gratifying results may be obtained by groupings of Oriental Spruce, Nordmann's Fir, Cedrus Dedora, Cryptameria, Lawson Cypress, Koster's Blue Spruce, Retinosporas, or even groups of berrying Pyracanthas and Cotoneasters. These lawn group plantings should have an outline flowing and not stiff and

REAR GARDEN FORMING OUTDOOR ROOM, GARDEN OF WALTER B. BRANDT, HILLSBORO, CALIF.

FORMAL GARDEN AND PERGOLA OF WALTER B. BRANDT, HILLSBORO, ONE YEAR AFTER PLANTING

regular—they should be so placed as to accentuate the view to some pleasing object beyond. They should be used very sparingly.

When privacy is desired or when we desire to create the scene within the grounds, it is necessary that we have appropriate belt plantings. The border should always be of greater depth at the corners, and it is here we should have the greatest height. Where the lawn area is sufficiently large the border may be extended well into the lawn at points, thus forming bays that give an idea of distance.

The unlimited selection of plant materials of the San Francisco Bay region makes it possible for us to work into our border plantings an interesting assortment of broad-leaved evergreens, berrying plants, deciduous flowering shrubs and perennials.

There is perhaps no section of the globe where gardening may be perfected with less effort than it can in California—and if the few fundamental principles of landscape architecture as have been here outlined are adhered to—we can have better and more harmonious and beautiful gardens about our homes.

* * *

"Whatever is in architecture fair or beautiful, is imitated from natural form; and what is not so derived, depends for its dignity upon arrangement and government received from human mind, and receives a sublimity high in proportion to the power expressed. All buildings, therefore, shows man either as gathering or governing; and the secrets of his success are his knowing what to gather, and how to rule. These are the two great intellectual Lamps of Architecture; the one consisting in a just and humble veneration for the works of God upon the earth, and the other in an understanding of the dominion over those works which has been vested in man."—*Ruskin.*

# EXCERPT FROM ARTICLE ON "ORGANIZATION OF AN ARCHITECT'S OFFICE"

BY EDWIN BERGSTROM

IT HAS been shown:

That architecture must be conducted as a business, and therefore it must be organized to do business.

That the success of a business depends upon the service rendered.

That service rendered depends upon the organization of business.

That the welfare of the organization depends upon its management.

That successful management means the administering of each department of the organization with exact knowledge combined with ideals of service, integrity, common sense and diligence.

That successful management places responsibility upon competent individuals, holds them responsible for results, and adequately compensates them therefor, at the same time coordinating the work of these individuals.

That successful management requires clearly stated instructions and documents, each always committed to writing, with their delivery and receipt clearly accounted for and acknowledged, leaving nothing to remembrance and chance.

That it requires promptness of decision with nothing put off from day to day.

That it requires accuracy in every function.

That successful management assumes full responsibilities for its actions without equivocation or evasion, and demands equal consideration from those with whom it deals.

That successful management knows the detailed cost of every service given by it and of those things with and in which it deals, and by constant and repeated regular analysis of these costs and the services rendered, produces these services at the minimum costs.

That management is an art, always a matter of personality; organization is merely the machinery which the personality uses to accomplish the art.

Regardless of the size of his plant, let every architect take these thoughts with him. If he will put down on paper a plan of doing his work, his idea of the organization of his forces, working from the broad functions down to the finest detail, systematizing every effort of his practice, and will compare and discuss this plan with his fellows who have made similar surveys of their practice; if he will fearlessly analyze the quality and quantity of service he is giving and compare them with the most complete service he can imagine the architectural profession should give; if he will analyze his costs of giving these services; if he will budget his income and schedule his own and the time to be spent upon the various portions of the work; if he will reduce every order and instruction to writing and confirm every verbal understanding in the same manner; if he will not start any job until he has made a clear contract with his client definitely stating his own duties, the owner's duties, the compensation to be paid to him with the methods and times of payment of same, clearly providing for all contingencies of termination of contract or work and covering all relations to other interests on the work; and, finally, if he will conclude to conduct his business strictly within these lines, he will have established in his business the essentials of good managership and will have taken the great step to put himself in the path that leads to Success and that will raise the practice of architecture in the public esteem.

(Reprinted from "California Southland")

* * *

ANNOUNCEMENT is made that the Potter Radiator Corporation, of Delaware, with a capital of $800,000, has been granted a license to do business in California.

Simultaneous with this announcement is the disclosure by T. J. Potter, president of the new firm, that plans have been completed for a five-acre plant in Southern California, the first unit of which will be ready for occupancy by September first.

All financing for the new Potter firm was arranged in advance of any announcement of plans, and the money for the buildings and the purchase of a site now held under option, has been appropriated. Included in the construction program is a new factory building, a foundry and a separate office and administration building.

The new firm is entirely distinct from the California corporation by the same name, although Mr. Potter retains a controlling interest in both firms. The new firm will engage in the manufacture of "Gas-steam" radiators and standard radiator sections such as used for steam and hot water heating, in addition to one type of gas radiator now being built by the present organization.

* * *

H. W. HIGBIE, Architect, announces the removal of his offices from the Porter Building to The Higbie Studios, 518 South Second Street, San Jose, California. Telephone, San Jose 1386.

Announcement is made by the California Redwood Association of the opening on July 1st of its new Branch Office, located in the Building Material Exhibit, Metropolitan Building, Fifth and Broadway, Los Angeles.

"This branch is necessary," states R. F. Hammatt, secretary-manager of the Association, "adequately to satisfy the demands upon our 'Redwood Service'; demands from retail dealers and from the building public, which are becoming heavier each month. With our Los Angeles Branch an established fact, we expect to be able to make that 'Service' more easily available and more valuable to dealers in Southern California. In addition, we plan to extend that service to new fields.

"The Los Angeles Branch will be in charge of Mr. Max E. Cook, who, with fourteen years active experience in city, suburban and country architectural practice, has for the past six years been Farmstead Engineer for the California State Land Settlement Board."

In speaking of his work as Farmstead Engineer at the 9,000-acre Delhi Colony in the San Joaquin Valley of California, Mr. Cook says:

> "It is well known that farm buildings, more than all others, suffer from lack of adequate paint. At Delhi, recognizing the fact that it might be impossible to keep the settlers' buildings on which the State loaned up to 60 per cent of their value, properly painted in the years to come, we adopted Redwood as the standard of construction for all sills, underpinning, siding, barn boards and exposed finish."
>
> "This standard was set up because we knew of no wood that could withstand lack of paint and hold up better otherwise under such adverse conditions as are commonly met on the farm. In addition we felt that Redwood was, all things being considered, the more economic for farm construction purposes."

* * *

Handlers of building materials, construction engineers and others in the building world whose activities touch in any way on the fertile field of inventions will be interested in learning of the Exposition of Inventions to be held December 8th to 13th, inclusive, 1924, in the famous Engineering Societies Building, New York City. The American Institute of the City of New York is handling this display through its Inventors' Section, with behind it an experience of ninety-six years in fostering and portraying American industrial life.

A feature of the Exposition will be exhibits from the leading American industries showing developments of various machines, utilities and processing methods. In all fields the ingenuity of the inventor and the part he has played in the progress of America will be emphasized.

The American Institute also established the first permanent exhibit—an idea later adopted in various industries where "machines, models, specimens and drawings" were displayed to the public. Great annual fairs of the Institute, begun in 1928 and held at such widely known places in their times as Niblo's Garden, Castle Garden, Crystal Palace, Palace Garden, the Academy of Music and Madison Square Garden, in New York City, portrayed year after year the advancement in agriculture, commerce, manufactures, science and the arts until, with the expansion of the country's business in the last quarter century, the idea developed into the more famous world fairs and national and international expositions under various auspices and managements.

Arrangements for the display of working models or actual devices at the Exposition of Inventions can be arranged through a Committee of the American Institute at 47 West 34th Street, New York City.

### SIMPLIFIED LINES EFFECTIVE IN MANY INDUSTRIES JULY FIRST

WASHINGTON: The first of July is an important date for a number of industries, according to Ray M. Hudson, chief of the Division of Simplified Practice, Department of Commerce. It represents the time when simplification becomes effective in a number of industries which, with the co-operation of the Division, have discovered an excess of varieties of their products, and in which the producing, distributing and consuming groups have agreed that fewer sizes, styles or other variations would serve the purpose previously served by many items.

Two very important industries are affected by their previous decisions in conferences held under the auspices of the Division. One is the lumber industry, which, after spending many months in considering simplification and standardization, reached an agreement some time ago which will result in a reduction of nearly 60 per cent of the number of finished yard lumber items and will make effective certain standards for the protection of both producer and consumer. It is predicted by lumber experts that this action will be of appreciable value in the effort to check the present annual waste in the lumber industry, which is estimated at $250,000,000 a year. The other big industry which applies its simplification agreement is the paper industry, which will make effective certain basic sizes, as well as weights.

Still other industries whose simplification programs become effective July 1st are the forged tool group, range boiler group, and blackboard and roofing slate, in each of which sweeping reductions have been made.

* * *

### TESTS MADE UNDER DIRECTION OF HOUSING DIVISION OF COMMERCE DEPARTMENT POINTS TO ECONOMIES: SAVINGS OF FROM $50 TO $100 IN INSTALLING SYSTEMS FOR ORDINARY DWELLINGS

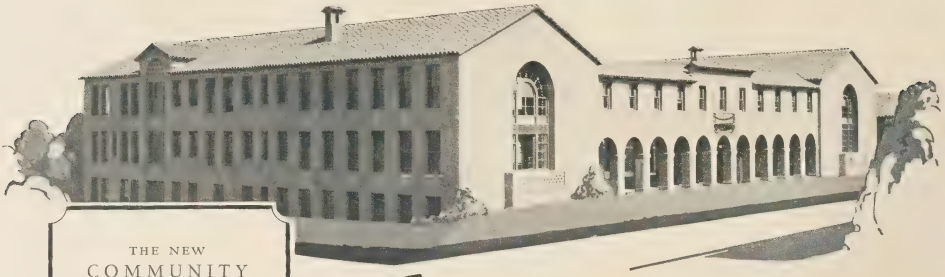
ANOTHER material cut in the cost of building construction is assured the home builder who follows the directions included in a booklet "Recommended Minimum Requirements for Plumbing Installations in Dwellings and Similar Buildings," just released by the Department of Commerce.

This report, which is the result of investigations and tests conducted under the direction of the Department's Housing Division in co-operation with a group of distinguished engineers and expert plumbers, shows that a saving of from $50 to $100 can be effected in the plumbing costs of ordinary dwellings.

In conducting these tests, which continued over a period of two years, whole systems of piping and fixtures similar to those in use in ordinary buildings were built, tested, and wrecked to make way for others more economical in cost, and efficient in operation.

The results disclose that the present customary house traps can be safely omitted; that many feet of vent pipe formerly thought necessary can be omitted; and that in innumerable cases three-inch pipes can be used in place of the four-inch standard as fixed by many municipal building codes.

This report includes a plumbing code recommended for adoption by cities and towns and gives detailed information for the economical design of plumbing systems, the choice of materials and fixtures and many other facts of interest to builders and home owners. Copies may be obtained from the Superintendent of Documents, Government Printing Office, Washington, D. C., for thirty-five cents a copy.



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COMMUNITY
HOSPITAL
AT LONG BEACH, CAL.
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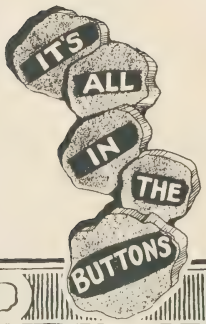
THE first essential in hospital construction is sound-proof walls. Freedom from disturbing sounds is absolutely necessary—the welfare of the patients demands it.

The new Long Beach Community Hospital was built with Buttonlathed walls throughout. BUTTONLATH was specified only after careful consideration of the needs of the hospital and as an added measure of protection for the patients.

Architects are finding that BUTTONLATH is ideally suited for hospital construction because it is sound-proof, moisture-proof and fire-proof. These same qualities that make BUTTONLATH ideal for hospitals make it equally desirable for all types of buildings everywhere.

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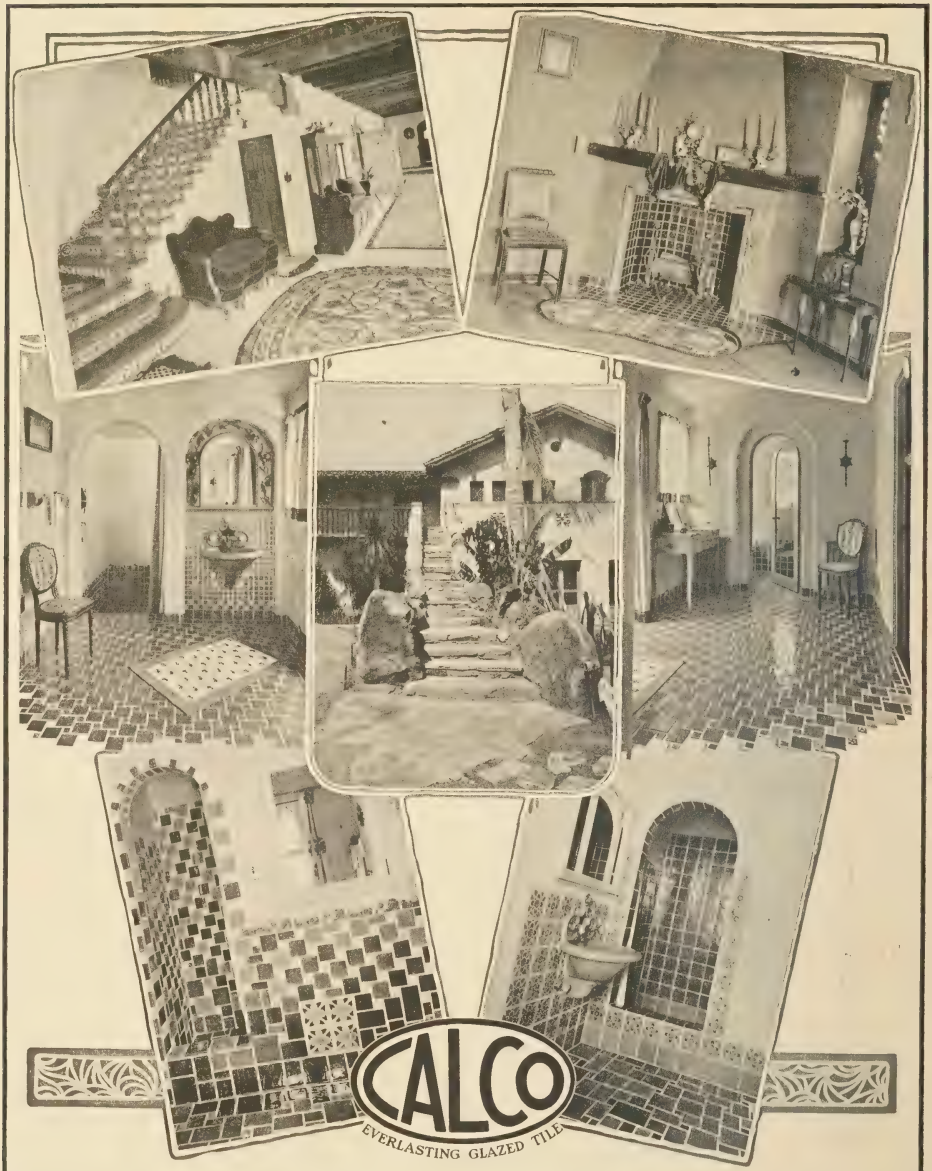


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SOUTHGATE, CALIFORNIA

# PACIFIC COAST ARCHITECT

WITH WHICH IS INCORPORATED THE BUILDING REVIEW

VOLUME XXVI SAN FRANCISCO · SEPTEMBER · 1924 NUMBER THREE

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## ILLUSTRATIONS



HARRIS ALLEN, A. I. A., EDITOR H. F. COLLIER, BUSINESS MANAGER
NED BRYDONE-JACK, ADVERTISING MANAGER

*An Illustrated Monthly Magazine for the Architect, Contractor and Home Builder*

Address all communications to Business Office, 133 Kearny Street San Francisco. Telephone Garfield 5121
Price, mailed flat to any address in United States, Mexico or Cuba, $3.50 a year; single copies, thirty-five cents; to Canada, $4.00 a year; to foreign countries, $4.50 a year. Entered at the Post Office in San Francisco as second-class matter.

Design by William Mooser, Jr.

PACIFIC·COAST·ARCHITECT
WITH · WHICH · IS · INCORPORATED · THE · BUILDING · REVIEW
VOLUME XXVI · SAN FRANCISCO · SEPTEMBER, 1924 · NUMBER THREE

# STRAIGHT-FORWARD ARCHITECTURE

BY HARRIS ALLEN

THE vogue of messy architecture is passing. There will always be architects with messy minds, for whom it will be congenitally impossible to produce work that is simple and clean-cut and logical; "*de gustibus non est disputandum.*"

But the pendulum is swinging with increasing force in the other direction, and architects, who after all are more or less sensitive in their tastes and intuitions, are responding to the demand for simplicity, which is not as yet consciously expressed, but which is certainly becoming obvious.

And as the examples multiply which show the effectiveness of the straight-forward development of a plan without superfluous and meretricious ornament, there results a growing interest and demand on the part of the public, and a stimulus to the architect. In fact, it really compels the architect to use his mind; for unless he copies wholesale, which the special requirements of each case do not often permit, he must study his composition more carefully for its proportions and scale and balance; he cannot hide its delinquencies behind a camouflage of applied ornament.

We may reasonably expect, then, to see more and more of the type of building illustrated herewith—a type we have associated with

PORCH AND BALCONY, HOME OF HENRY SWIFT, BERKELEY, CALIFORNIA. ROLAND I. STRINGHAM, ARCHITECT

MAIN ENTRANCE, HOME OF HENRY SWIFT, BERKELEY, CALIFORNIA. ROLAND I. STRINGHAM, ARCHITECT

LIVING ROOM FIREPLACE, RESIDENCE OF HENRY SWIFT, BERKELEY, CALIFORNIA. ROLAND I. STRINGHAM, ARCHITECT

Southern California, but which is being developed in the San Francisco region with many such charming houses as are here shown.

There is nothing forced about these compositions; they are quite sincere and simple, expressing their plan, not afraid of plain surface, using materials in a craftsman-like way. There is even a degree of naivety, which is pleasant when the natural surroundings, as in these cases, soften the picture. When climate and soil make it possible to produce such quick results as they do, in California, it is part of the architect's province to design accordingly, using Nature as one of his instruments.

* * *

## SEASONAL OCCUPATIONS

Building industries, with more than two million workers, are so operated that many crafts are out of work three months each year. This was revealed by a nation-wide survey of the building situation instigated by Secretary Hoover of the Department of Commerce to determine why building construction could not be carried on the year 'round.

"Few workers have an opportunity to work more than nine months," the report says. "Earnings in nine months must be sufficient for twelve months' living. The calendar months of work and of idleness are different for different crafts, and are less related to climate than to customs created by employers. A change in this situation is worthy of painstaking study by everyone connected with the construction industries because of the large savings such a change would bring not only to the industries concerned but to the nation as a whole.

"The ideal condition would be steady employment for all competent workers throughout the year. Bad weather is by no means the only handicap that makes it difficult to approximate such a condition. Some time is lost while one trade waits for another to complete work before its own activities can begin. Careful planning by the contractor will help to cut down this lost time."

Individuals concerned with building are urged to do their share in contributing to all-year-'round building operations by scheduling new work and repair work at a time when the pressure of general building is not at its height. Data on the subject of seasonal construction may be obtained on application to the Division of Building and Housing, Department of Commerce, Washington, D.C.

## COMPETITION FOR HARVARD BUILDINGS

Harvard University announces a two-stage competition for the selection of an architect to design a group of buildings to house about one thousand business students under the George F. Baker Foundation. The competition includes buildings for administration, class rooms, library, dormitories, dining hall, auditorium, students' club, faculty club, squash courts, and business research. It is assumed that the cost, including architect's fees, of the portion of the project covered by the competition will be approximately $4,000,000. This sum does not include cost of factory building, power house and heat-supply tunnels, filling and landscape treatment, equipment, expenses of competition, etc. The architectural style is to be in consonance with Harvard tradition.

The following architects who have designed satisfactory buildings for the University, for Harvard Clubs, or for the Donor, or who have official connection with the School of Architecture of the University, have been selected to participate in the final stage of the competition:

| | |
|---|---|
| Coolidge, Shepley, Bulfinch, and Abbott | Boston |
| Professor J. J. Haffner and Associates | Cambridge |
| Guy Lowell . . . . . | Boston |
| McKim, Mead, and White . . | New York |
| Parker, Thomas, and Rice . . . | Boston |
| Walker and Gillette . . . . | New York |

The University reserves the right to substitute for any of these names.

The first, unpaid, stage of the competition is open to all architects resident in the United States. From this list it is proposed to select not more than six architects to compete, together with the six architects listed above, in the final stage; but a lesser number will be selected if, in the opinion of the representatives of the University on the first jury, there are less than six successful competitors of adequate business capacity, office organization, and professional accomplishment. The geographical location of the Competitors will also be considered in the choice. The jury for the first stage will consist of two representatives of the University and three architects chosen by the Adviser from a list approved by the six architects listed above.

The jury for the final, paid, stage in the competition will consist of the Donor or his representative, two representatives of the University, and two architects chosen by the Adviser from a list approved by the final competitors. The University will agree that the winner shall design the buildings.

The University reserves the right to modify details of the procedure herein outlined, but the competition will be carried out so as to meet the approval of the Standing Committee on Competitions of the American Institute of Architects or of the local sub-committee.

Architects desiring to compete in the first stage are required to apply so that applications shall be received in Cambridge on or before August 25, 1924, and to forward with their applications a list of the more important buildings of their design, particularly of any buildings for uses similar to those of this group. Present addresses of owners are to be given in each case.

Reply to

Professor Charles W. Killam,
Professional Adviser,
17 University Hall, Cambridge, Mass.

RESIDENCE OF HENRY F. SWIFT, BERKELEY, CALIFORNIA. ROLAND I. STRINGHAM, ARCHITECT

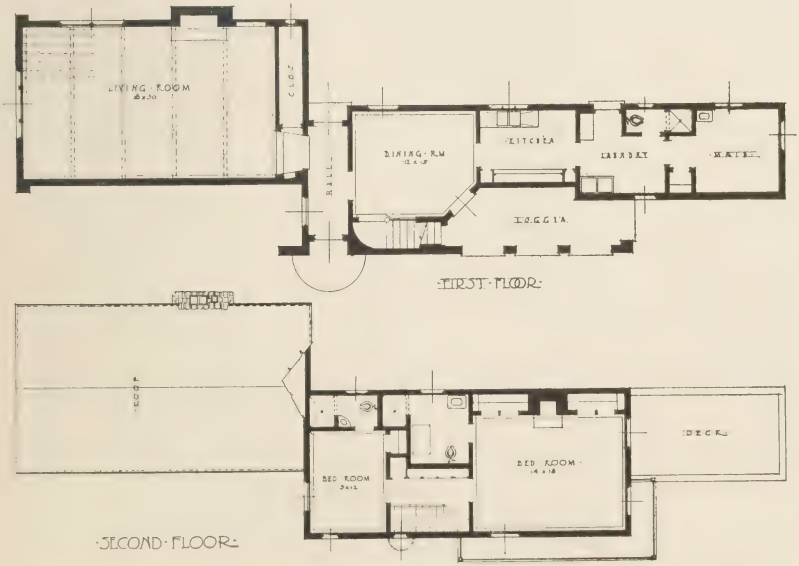
MAIN ENTRANCE, RESIDENCE OF HENRY F. SWIFT, BERKELEY, CALIFORNIA.
ROLAND I. STRINGHAM, ARCHITECT

ABOVE—SKETCH FOR RESIDENCE OF DURAND HART. BELOW—SKETCH FOR RESIDENCE OF HENRY SWIFT. ROLAND I. STRINGHAM, ARCHITECT

PERHAPS THE FINEST EXAMPLE IN AMERICA OF A HALL IN THE TUDOR STYLE. SILVERY WEATHERED GRAY WOODWORK AND TAWNY PLASTER CREATE A MELLOW ATMOSPHERIC BACKGROUND FOR A SPLENDID COLLECTION OF ANTIQUES IN THE RESIDENCE OF MRS. W. C. VAN ANTWERP, BURLINGAME, CALIFORNIA. DESIGNED BY FRENCH & COMPANY, UNDER THE SUPERVISION OF BAKEWELL AND BROWN, ARCHITECTS. EXECUTED BY A. QUANDT & SONS, PAINTERS AND DECORATORS

RESIDENCE OF MR. DURAND HART, BERKELEY, CALIFORNIA

RESIDENCE OF DR. H. W. FENNER, CARMEL, CALIFORNIA




RESIDENCE OF MR. HENRY F. SWIFT, BERKELEY, CALIFORNIA. ROLAND I. STRINGHAM, ARCHITECT

RESIDENCE OF DR. H. W. FENNER, CARMEL, CALIFORNIA. ROLAND I. STRINGHAM, ARCHITECT

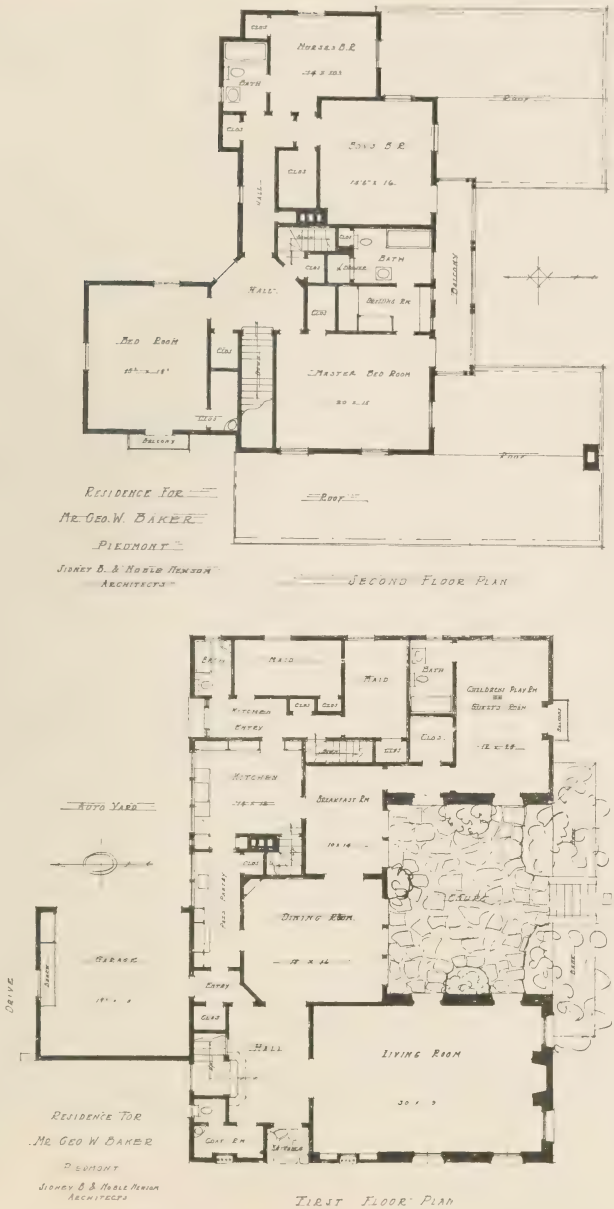
RESIDENCE OF DR. H. W. FENNER, CARMEL, CALIFORNIA. ROLAND I. STRINGHAM, ARCHITECT

WALLED GARDEN, RESIDENCE OF DR. H. W. FENNER, CARMEL, CALIFORNIA. ROLAND I. STRINGHAM, ARCHITECT

RESIDENCE OF MR. GEORGE W. BAKER, PIEDMONT, CALIFORNIA. SIDNEY AND NOBLE NEWSOM, ARCHITECTS

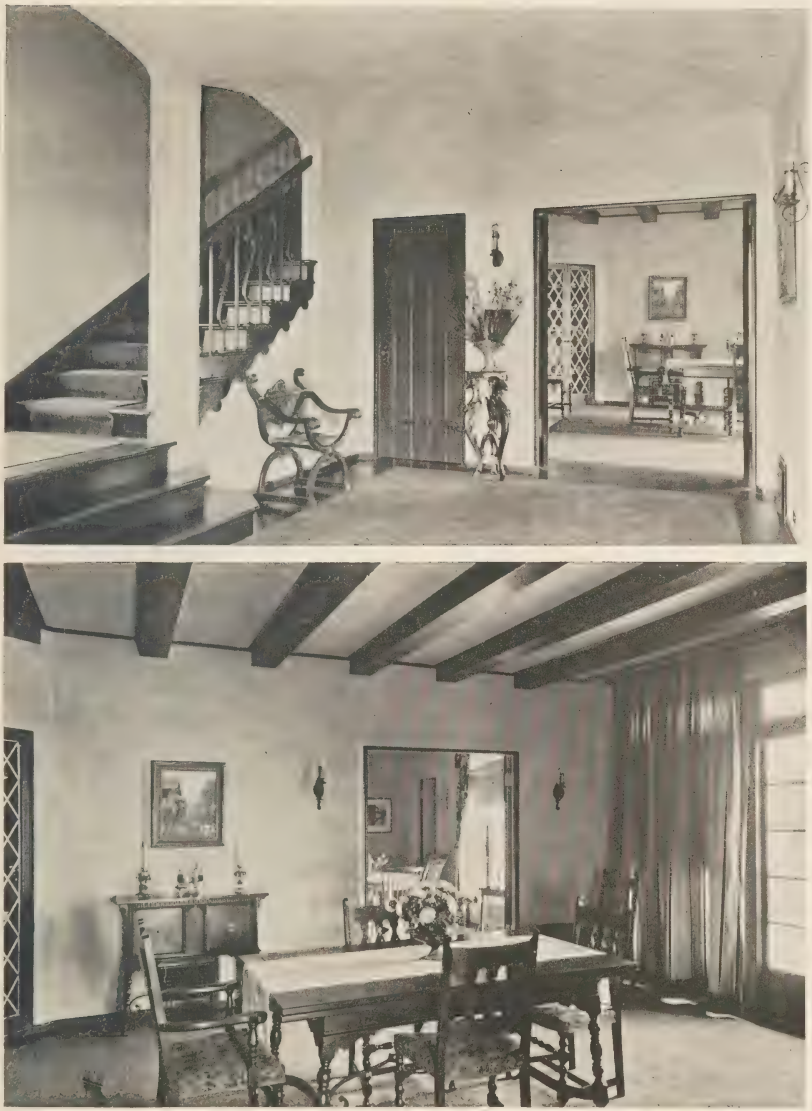
RESIDENCE OF MR. GEORGE W. BAKER, PIEDMONT, CALIFORNIA. SIDNEY AND NOBLE NEWSOM, ARCHITECTS

RECEIVING BUILDING, STATE HOSPITAL, STOCKTON, CALIFORNIA
*Division of Architecture, State of California, Designers*




FLOOR PLANS — RESIDENCE OF MR. GEORGE W. BAKER, PIEDMONT, CALIFORNIA
SIDNEY AND NOBLE NEWSOM, ARCHITECTS

LIVING ROOM,
RESIDENCE OF
MR. GEORGE W.
BAKER,
PIEDMONT,
CALIFORNIA.
SIDNEY AND
NOBLE NEWSOM,
ARCHITECTS



ABOVE—HALL. BELOW—DINING ROOM. RESIDENCE OF MR. GEORGE W. BAKER, PIEDMONT, CALIFORNIA
SIDNEY AND NOBLE NEWSOM, ARCHITECTS

*Doorway of Residence, Staten Island, N. Y. C. E. Grieshaber, Architect*

WHAT could be more inviting than the chaste elegance of this entire effect? The Colonial doorway, the beautifully done Flemish Bond and the soft, rich tones of the brick leave nothing to be desired. In "Architectural Details in Brickwork" you will find many other examples of artistic brickwork. The halftone plates, issued in three series, each in an enclosed folder ready for filing, will be sent to any architect requesting them on his office stationery. Address, American Face Brick Association, 1767 Peoples Life Building, Chicago, Illinois.

# THE NEW SAN FRANCISCO PACIFIC TELEPHONE AND TELEGRAPH COMPANY BUILDING

SAN FRANCISCO'S tallest building, the twenty-six story coast division building of the Pacific Telephone and Telegraph Company, is now under construction on the southwest line of New Montgomery Streets, between Minna and Natoma Streets. The $3,000,000 structure is designed free from the fussy application of motifs of classical antiquity, in sheer solidity, with jagged face and tapering silhouette, resembling the stony pinnacles of the Sierras.

While first glance gives the impression of Gothic architecture the new home of the Pacific Telephone and Telegraph Company by no means follows that style. Its facade is purely a cloak for the great pile of steel and concrete, expressing on the face the sinews within.

The ideal of America's skyscraper-builders is realized as perfectly in this building as in any of New York's latest. Efficiency, strength, light and air are the aims sought and wherever necessary mere ornament has been cast aside for utility.

But this does not mean the building will be less beautiful than any in the West. On the contrary, it will take rank as the show-building of San Francisco. On the city's sky-line it is certain to loom impressively, easily the dominant edifice of the downtown section.

The largest building on the Pacific Coast for the exclusive use of one concern will have a floor area of 280,000 square feet, rising 453 feet from the sidewalk.

While all the executive, administrative and clerical forces of the telephone company will be drawn from eight buildings now occupied by the company in various parts of the city to be housed in the city's latest skyscraper, not one floor will be devoted to operative uses.

All present exchanges and several others will continue full strength, besides the new exchange on Bush Street, west of Kearny, to be pressed into service as soon as completed, according to company officials.

Perfect daylighting for all time is insured by the building's position, with streets on three sides and low buildings on the fourth. It has a frontage of 160 feet on New Montgomery Street and 147 feet on Minna and Natoma. At present, an "L" shape plan is being executed, but provisions have been made for future additions which will eventually result in "U" shape.

Two floors underground will accommodate the building's mechanical plant and provide storage room for records and supplies. Automobiles will be stored in the upper basement and in the first floor yard. Nine high-speed elevators will make stops at the twenty-nine floor levels.

Welfare and comfort of employes have been given first consideration in the design. A women's cafeteria on the twenty-second floor, assembly hall and library on the twenty-sixth, and promenade and recreational space on the roof are features. In the arrangement and finish of the interior, sanitary, noiseless floors and special lighting systems are to be installed.

The building will be ready for occupancy in July, 1925, according to present plans. August will see completion of the foundation. The steel frame is to be finished in November and the brick and terra cotta exterior before the end of January of next year.

The 1500 employes and executives have already been assigned places on various floors.

The forces of the division plant engineer, toll engineer and drafting forces will be located on the second floor. The outside, transmission and equipment engineering forces, third floor. The fourth floor will be occupied by the division superintendent of plant and the division chief clerk and his forces. The superintendent of plant maintenance and the division methods engineer and their forces will be located on the fifth floor.

The other departments will be located on the following floors: Division commercial, sixth; division and district traffic, seventh; revenue accounting, eighth and ninth; chief engineer and the general engineering forces, tenth, eleventh and twelfth; general traffic engineering forces, thirteenth and fourteenth; general plant engineers, fifteenth; general plant and general commercial, sixteenth; general commercial, seventeenth; executives, eighteenth; secretary-treasurer and the employes' benefit fund committee, nineteenth; general attorney, twentieth and twenty-first; cafeteria for female employes, twenty-second; chief engineer's forces, twenty-third, twenty-fourth and twenty-fifth; restroom, library and assembly hall, twenty-sixth.

Excavation for the foundation entailed some of the most exacting engineering ever required in construction of a San Francisco skyscraper.

With two basements below the street level, the bottoms of the footings are forty-five feet

(Continued on page 34)

## A Prize-Winning Design

*By* A. McD. McSweeney

Awarded second prize in the Small Brick House competition conducted by California Chapters of the American Institute of Architects and the California Common Brick Mfgrs. Assn.

# $417.00

## Buys all the Brick for this $6400 Home

PROSPECTIVE BUILDERS are almost invariably surprised when the architect shows them figures on brick costs—they are amazed to find that brick with all its advantages is yet so inexpensive and economical.

Take for example the handsome brick house pictured above—sturdily built to last for centuries—beautifully finished throughout; hardwood floors, built-in bath and all modern conveniences.

The interest in brick has been given added impetus this year because of the water shortage and the tremendous fire hazard to which California cities are exposed. Brick was burned in the making—it can never burn again. You perform a distinct service to your community when you recommend and use brick.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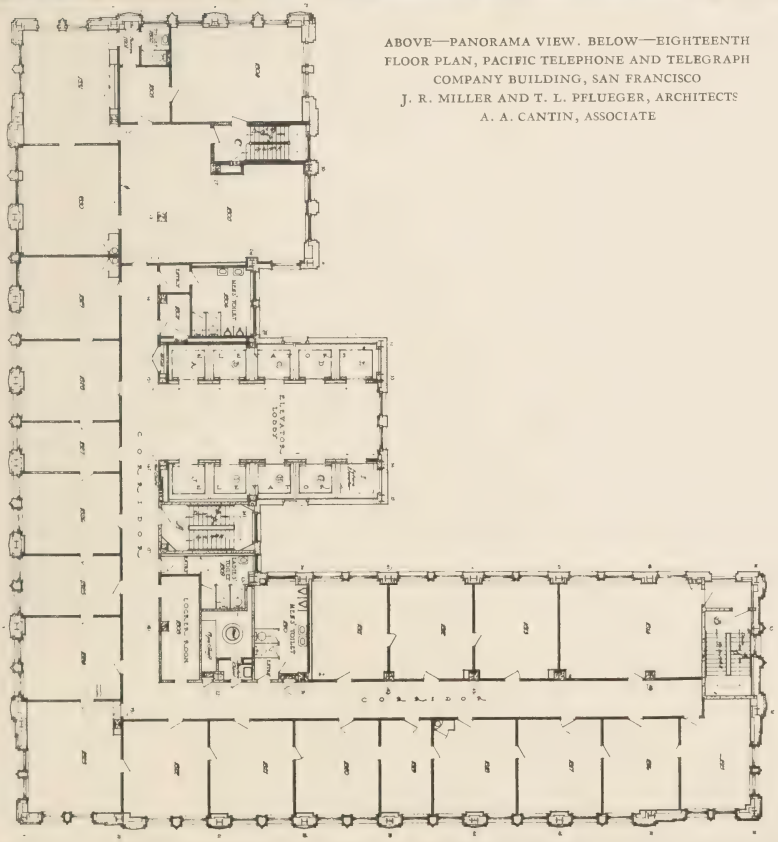
**California Common Brick Manufacturers Association**

342 DOUGLAS BUILDING · LOS ANGELES

PACIFIC TELEPHONE AND TELEGRAPH COMPANY BUILDING, SAN FRANCISCO, CALIFORNIA
J. R. MILLER AND T. L. PFLUEGER, ARCHITECTS. A. A. CANTIN, ASSOCIATE




ABOVE—PANORAMA VIEW. BELOW—EIGHTEENTH FLOOR PLAN, PACIFIC TELEPHONE AND TELEGRAPH COMPANY BUILDING, SAN FRANCISCO
J. R. MILLER AND T. L. PFLUEGER, ARCHITECTS
A. A. CANTIN, ASSOCIATE

# ·EDITORIAL·

## *Appreciation of Mr. Faville*

The following resolution was unanimously adopted by the Directors of the American Institute of Architects, May, 1924:

*Whereas*, our retiring President, Wlliiam B. Faville, has endeared himself to the members of the Board of Directors of the American Institute of Architects by his many acts of thoughtful consideration for others, his unsparing devotion to duty, his farsighted leadership, his unswerving allegiance to the best interests of our profession, and his unfailing courtesy,

*Be It Resolved*, by the Board of Directors of the American Institute of Architects in annual meeting assembled, that we express our gratitude for the pleasure and the privilege of working with such an Executive, that we tender to him our best wishes, and our hopes for his continued prosperity and happiness.

* * *

## *Excerpts from the President's Address, A.I A.Convention, 1924*

"In spite of a horizon not always unclouded, we have had a year of general architectural prosperity wherever industrial and commercial activities center; but in those areas dependent on agriculture, the depression of a year ago continues, is rather intensified, in fact, with no apparent relief in sight, although the malady is engaging the attention of many minds. And yet once again, in spite of a horizon still clouded here and there, the outlook for the present year is reassuring, judging from the volume of building permits, credit available for building operations and the volume of steel bookings recorded during the first three months of 1924. The dawn of a better spirit of good will in matters international, forecasting, let us hope, an early adjustment of many perplexing post-war difficulties still further encourages an optimistic architectural outlook. . . . . .

"With no disparagement of any of the arduous duties of our Institute Committees, I would fain direct particular attention to two committee reports.

"The task assigned to the Public Works Committee, covering as it does such a wide range of possible usefulness to our profession and our art, demands our united encouragement. The Federal Government is at present deep in the problem of reorganizing the Federal Departments—a reorganization that will include the proposed Department of Public Works and establish architectural relations with the Government upon an entirely new basis.

"I would also direct your attention to the report of the Committee on Community Planning as one of the most vital documents ever submitted to a Convention. It is unnecessary for me to dwell upon the problems with which our urban communities are faced as their growth accelerates at a rate never before known in history. Coincident with this growth increasing attention has been given to the principles of city planning, and to the study of these principles and their relation to architecture, your Committee has given a long and patient attention.

"In the conclusions presented in the Committee's report we discover that architecture the art, is not the master but the servant of our method of city building, a method which has grown up all unconsciously and with the results of which we are now face to face. The problem is a momentous one and the search for its solution is a challenge to the art and practice of architecture. For, let us never forget, our individual achievements in plan and design can never produce the type of community in which human beings can live and work with pleasure and grow constantly toward a fuller and nobler life, unless the basic plan be a sound one. Let us therefore accept the challenge and with patience and diligence insist that architecture resume the leadership which is its very birthright. . . . . .

"Is the Institute furnishing to the architectural profession as a whole the highest form of leadership?

"Let me confess at once that the nature of my question is spiritual, that I find myself deeply wondering as to whether in the perfection of our technical contributions, and in our unceasing effort to fulfill the material obligations laid upon us, we are not forgetting that architecture is an art of which the very essence is of the spirit of man. And if it seems a far cry, in these days, to things of the spirit, must we not remember that our whole architectural heritage is utterly spiritual in its significance. It is therefore with that in mind and with the thought before me of our great profession, both within and without the Institute, with the picture in my mind of the thousands of young men who are to follow in our footsteps and take up our tasks, that I ask my question."

PACIFIC GAS & ELECTRIC CO. BUILDING, SAN FRANCISCO. BAKEWELL & BROWN, ARCHITECTS

# A SURVEY OF THE OFFICE BUILDING WINDOW PROBLEM

ARCHITECTS and owners are interested in the selection of material for a building which will prove most satisfactory to meet the various requirements of use, cost, maintenance, etc. The following survey of windows, taken from a report of the Engineering Department of the Pacific Gas and Electric Co. of San Francisco, should prove valuable as covering the many points in a thorough and authoritative manner:

### I. GENERAL CONSIDERATIONS

In making a study of various types of windows for the new building, it is important to bear in mind certain characteristics typical of good window design, each of which should be given careful consideration in the selection of the most suitable installations for our purpose. These may be outlined as follows:

1. Low first cost;
2. Low maintenance;
3. Durability;
4. Light and vision;
5. Ease and safety in cleaning;
6. Ease and convenience of operation;
7. Simplicity of construction;
8. Strength and rigidity;
9. Weatherproof qualities (*i. e.*, as regards air, dust and rain leakage);
10. Protection against noise interference;
11. Ventilation;
12. Stability, both when open and shut;
13. Fire resistance;
14. Appearance;
15. Hardware;
16. Effect upon location of curtains or drapes, and encroachment upon office space.

### II. METHOD OF STUDY

Several representative types of window were selected for study covering within reasonable limits practically the entire field of office window design. Conference was had with the various manufacturers' representatives to determine the characteristics, relative costs and special advantages claimed for each window. This was supplemented by a study of the details of design in each case and demonstrations of full size models.

### III. SPECIAL CONSIDERATIONS

Certain general features of the new building, such as location, dimension, plan, size, arrangement and details of window openings, and system of ventilation, will have a more or less direct bearing on the type, design and operation of the window to be selected. The significance of these features from the standpoint of window design is as follows:

1. *Location:* On account of the extremely heavy traffic at the junction of Market, Beale, Pine and Davis Streets, careful attention must be given the question of noise elimination, particularly along the Market and Beale Street fronts. Another consideration of importance is the prevailing strong west wind to which the Beale Street front will be exposed, with very little protection from the existing buildings to the west, none of which are more than five stories in height. This will have a direct influence on the problem of ventilation and also upon the type of window operating device to be selected.

2. *Openings:* With the exception of 29 large windows with circular or segmental heads occurring on the 1st, 2nd, 14th and 15th story street fronts, and 4 circular windows on the 17th floor, all openings will be single, without mullions, and rectangular in shape.

Window sills, as now proposed, will be 10½ inches in width, with a flat slope. This feature is of importance from the standpoint of cleaning.

3. *Ventilating System:* It has been decided to provide for mechanical ventilation of all office bordering on Market and Beale Streets in the first twelve stories, excepting the eleventh.

### IV. NOISE ELIMINATION

On account of the possibilities of serious annoyance from the noise of the heavy traffic in the vicinity of the new building, a special investigation was made to determine suitable means of eliminating this trouble by proper window design. From a study of various buildings, similarly located in regard to density of street traffic it has developed that any first-class weathertight window seems to give ample protection from noise disturbances when kept closed. Double windows, while giving practically 100 per cent. protection, are not considered necessary or justified, considering the fact that the costs of sash, glazing, cleaning and maintenance are all practically doubled.

### V. CLASSIFICATION

For the purpose of this discussion, windows are placed under two classifications: first, as to *material*, and second, as to *method of operation*. Material may be wood, steel (either plate steel or

rolled sections), or hollow metal. As to operation, windows will fall under one of the following classes:

1. *Double-hung.* Ordinary type of sliding window in which the upper and lower units of the sash are separately hung with counterweights so that either can be opened independently.

2. *Counter-balanced Sash.* Similar to the double-hung window, except that the two sashes are balanced against each other by hanging both upper and lower sash of a pair over a single set of pulleys, so that both open and close simultaneously.

3. *Reversible Double-hung.* Same as the ordinary double-hung type (1) with an additional device whereby either sash may be tilted in its frame on a horizontal pivot for purposes of cleaning.

4. *Hinged Casement.* May be either hinged at the side or swung on vertical pivots at a point some distance in from the jamb, by which means the sash swings away from the jamb and permits the cleaning of both sides of the glass from the interior of the room. The same effect is also obtained by means of an offset side hinge.

5. *Horizontal Reversible Window.* Resembles the double-hung window in general appearance, but swings out or in on a horizontal pivot which slides in a vertical rack and permits practically complete reversal of the window for cleaning purposes.

6. *Vertical Reversible Window.* Similar to hinged casement in appearance, but provided with the same fixtures as type (5), being arranged to reverse in a vertical, rather than horizontal plane.

7. *Miscellaneous Types.* In addition to the above there are certain miscellanous types, such as top hinged, bottom hinged, tilting sash, etc., which do not fall directly under any of the six classes enumerated above. All of these types will be found either to involve undue difficulty in cleaning or to encroach upon office space and interfere with the placing of shades, and at the same time they are believed to have no particular merits not possessed in equal degree by one of the first six types enumerated. Further consideration of these types has therefore been omitted from the discussion.

It is recognized also, that there are certain other windows which might not be considered to fall strictly within the above six classes. However, it will be found, practically without exception, that the difference in them is one of operating fixtures only, there being innumerable varieties of patented operating devices on the market. Although the inherent merits and demerits of these various devices vary considerably in the different makes, in a consideration of the advantages and disadvantages of the win-

dow itself it is believed that one or the other of the above classifications will be found to apply.

VI. COMPARISON OF WOOD *versus* METAL CONSTRUCTION

1. *Wood:* The chief advantage of a wooden window and practically the only one, over a hollow metal or steel type, is its low first cost, which will average from about one-half to one-third that of metal construction. This is further augmented in the case of this new building by the fact that practically no penalty in insurance rate will be made for wooden windows on account of the wide separation of building walls from adjacent structures. Conference with representatives of the National Board of Fire Underwriters has established the fact that insurance rates would be unaffected by the installation of wooden windows, except in the court where openings are within 30 feet of the Matson property line, for which case a penalty of from one to two cents per $100 valuation would be made.

Future extension by the ultimate construction of a Market Street wing or continuation of the Beale Street wing above the third story to the rear property line would in no way affect the type of window to be selected for the building as now proposed, so far as insurance rates are concerned. Should either of these wings be extended in the future, however, to the south property line, a saving of about three cents per $100 valuation would be effected by the use of metal window frames in their end walls. This is on account of the presence of a Class "C" building adjacent to that line. The saving on the basis of a million dollar building valuation would amount to $300 per year, which would have a capitalized value at 7 percent, of $4,285. Since, at the most, a saving of not over $4,000 could be made in wood windows for the end walls of the two wings; this would indicate that metal windows for these particular walls, the use of metal frames might be economically justified when this extension is made.

The most serious disadvantage of wood sash is its sensitiveness to climatic changes. In the case of a hinged or pivoted construction this greatly increases the trouble of opening, closing, and securing good weathering, due to shrinkage, swelling or warping, which are inherent drawbacks of wood in general. It is principally for this reason, in combination with the low cost of wood, that the sliding window has had greater favor than other types in American window design.

2. *Hollow Metal:* In general hollow metal windows cost from one and one-half to two and one-half times that of wood windows, and 20 or 25 percent more than solid steel windows. Their principal advantages over wood construction are greater durability, better operation due to absence of warping, etc., from climatic changes, greater fire resistance, and better weathering qualities. By means of closer contacts and closely interlocking line or thin fins, not possible in wood construction, practically a 100 percent weatherproofing is obtainable.

Practically the only feature in which the hollow metal window excels the solid steel is that of appearance. A much neater and more decorative finish is usually found in the former construction on account of greater flexibility in moulding the hollow metal frames. Although in recent years, solid plate steel windows have been developed which compare favorably in appearance with hollow metal, their price is some what excessive.

In addition to the high cost, other objectionable features of the hollow metal window are the following:

To obtain the necessary strength and also on account of the fact that the window is usually made to imitate preconceived wood design, it is very heavy and cumbersome and, like the wood window, has wide frame members which tend to obstruct light. In the case of double-hung window construction, heavy weights and large weight boxes are required, which increase the cost and may necessitate additional interior trim. Being made from thin cold rolled material, all metal windows are difficult to spot weld without warping, and are therefore sometimes found to bind after being installed, resulting in unsatisfactory operation. Also, unless well galvanized, the window is particularly susceptible to rust and deterioration.

3. *Steel:* The cost of steel windows varies considerably among different makes. This is accounted for by the fact that even in the same type of construction, there are found wide differences in the quality of workmanship and details of design.

Practically all of the inherent advantages of hollow metal windows apply equally well to the solid steel types. In addition, there is greater durability on account of the increased resistance to rust and deterioration, while there is also the possibility of obtaining a tighter fitting window, on account of greater stiffness of members and the ease in welding joints. Since lighter members can be used, the windows are less cumbersome than hollow metal types and admit more light for the same size of opening. From the nature of the construction of most types of steel windows the necessity of elaborate interior trim is eliminated. (Continued on page 38)

(Continued from page 23)

below the sidewalk. A comparative idea of the size of the excavation may be obtained by considering that the height limit of a wood frame building is forty-two feet, and that fourteen usual flat buildings could be placed side by side in the excavation with none coming within a yard of reaching the sidewalk level.

The foundation consists of a layer of concrete and steel about twelve feet high, covering almost the entire lot. The two basements below the level of the street contain the mechanical apparatus, a garage, storage space for the voluminous records of the Telephone Company, and a storage tank of 120,000 gallons connected to a system of distributing pipes, which make a huge fire or conflagration in the building or the buildings surrounding it impossible, even if the city system should fail completely.

* * *

How much granite does it take to fill a million dollar contract for the granite work on a modern building?

Ten thousand tons of granite, or five hundred carloads —that's the amount which will be used by the Raymond Granite Company of Los Angeles on the new Los Angeles County Hall of Justice. Contract for the work has just been awarded to the firm, it was announced yesterday by officials.

Every bit of granite will be quarried in California, at the Knowles' Quarry in Madera County.

# PROGRESS OF THE INDUSTRIAL ASSOCIATION OF SAN FRANCISCO

*By* Francis J. Baker, *President Industrial Association of San Francisco*

ROUNDING out the third year of its existence, the Industrial Association of San Francisco presents the following record of constructive achievement:

Settled city-wide building trades strike of 1921 by establishing American Plan in building industry; thereby abolishing all artificial and autocratic union rules and regulations curtailing efficiency and limiting output; including rules and regulations rigidly restricting admission of apprentices to the several building trades.

Provided impartial machinery for establishing wages in building trades, and enforcement of wages thus established.

Maintained free trade schools for plasterers, plumbers, painters, paperhangers, bricklayers, tailors, molders, tilesetters and housesmiths; from which have been graduated some 1,000 apprentices and in which approximately 700 are still taking training.

Effectuated American Plan in whole or in part in the following (in addition to the building industry) industries: Lithographic, cigar, shoe, garment, taxicab, metal, warehouse, glass, lumber, hotel and restaurant, and candy.

Effected a plan of employee insurance by means of which it has been possible for the first time to offer to building trades workers group insurance at rates 60 to 30 percent less than ordinary insurance could be purchased, and under which thousands of building trades workers have secured policies covering death and total disability.

Established a safety service to supplement safety inspection by the state and municipality; to the end that the hazards of industry may be reduced to the smallest possible minimum.

Maintained a free employment bureau which has placed more than 20,000 men and furnished help in all lines with no expense either to employers or employes.

Effected a comprehensive improvement program for foundry operation, so that American Plan foundries are rapidly becoming superior to any others on the Pacific Coast, and up to standard of best foundries in the United States, and are thereby securing work heretofore done elsewhere on the Pacific Coast and in the East.

Settled numerous incipient controversies which might otherwise have led to serious industrial strife.

Protected the workers' interests, and co-operated with workers by adjusting their grievances, by preventing any discrimination between union and non-union men; and by absolutely enforcing the eight-hour day, good wages and decent working conditions.

Protected the public interest so thoroughly that while building permits have steadily increased and the entire community has prospered greatly and progressed rapidly, strikes have been almost wholly eliminated. Indeed, San Francisco went through the year 1923 without a single job or jurisdictional strike in the entire building industry; and is the only large known city in the Anglo-Saxon world where union and non-union building trades workers, in the same craft, work side by side on the same job.

This, in brief, is the record of constructive accomplishment which the Industrial Association can point to as it concludes the third year of its community endeavor. That it has rendered an invaluable service both to San Francisco and the whole country is attested by the fact that its membership is constantly increasing and that it is being called on more and more for counsel and guidance by industrial leaders of other large communities. For instance, within the past year it has been asked by representatives of three foreign governments to furnish details of its method of organization and operation; and its training school program has been adopted by at least a dozen large cities throughout the country.

* * *

That a course on modern home construction is to be offered by the University of California Extension Division under the direction of Professor C. T. Wiskocil, beginning Monday, September 8, at 7 o'clock, at 254 Pacific Building, San Francisco, will be of interest to many persons seeking information on this important subject.

# "HOW TO FURNISH THE SMALL HOME"

BETTER Homes in America was organized to try to give to all, regardless of the size of the family purse, the utmost in beauty, comfort, and utility in their homes. As is well known now, Better Homes in America is absolutely non-commercial in character.

As a means of extending its benefits as widely as possible, the directors of the organization have authorized the preparation and publication of a number of booklets on subjects of vital interest to home seekers, specializing on those whose incomes will not permit lavish spending of money.

With this purpose in view, Mrs. Charles Bradley Sander, a well-known authority in her field, was commissioned to prepare a booklet for Better Homes in America on "How to Furnish the Small Home."

This pamphlet was prepared with two purposes in view. The first was to help individual owners of small houses who seek to make their homes as attractive and homelike as their means will permit. To them it offers the essential rules of furnishing and decoration. The pamphlet contains suggested lists of furniture, floor-coverings, curtains, pictures, and other furnishings which should increase the range of their choice. Without such a list, materials which are less appropriate and needlessly expensive, might be selected.

The second purpose is to provide a handbook for the furnishing and decoration of the demonstration homes erected or remodeled as a part of the educational campaign of Better Homes in many hundreds of communities and demonstrated during Better Homes Week.

As Better Homes in America is strictly non-commercial in character, no profit is made on any of its publications. For that reason, the booklet on "How to Furnish the Small Home," is sold to those interested by national

headquarters of the organization, 1653 Pennsylvania Avenue, Washington, D. C., at cost price—25 cents

The booklet treats in detail of the complete furnishing for a three-room house, a five-room house, and a seven-room house. To secure the proper furnishings in their entirety for a six-room house, one bedroom may be omitted from the furnishings given for a seven-room house, and similarly, a bedroom omitted from the specifications of the five-room house gives the requisite furnishings for a four-room house.

The booklet first takes up the preliminary considerations in furnishing any home—that the objects should suit the house in size, coloring and style; that the pieces should be harmonious with one another; that they should be comfortable and well made; that they suit the requirements of the family; and that they fit the family purse.

The booklet deals with the subject of backgrounds, floors, floor varnishes and floor coverings, woodwork for the home in harmony with the scheme of furnishing it, curtains and draperies, the selection of furniture, lamps, ornaments, and the kinds of wood most commonly used in the manufacture of modern furniture.

The booklet then takes up the three-room house and the others in turn. It discusses the subject of the model kitchen, the home library, breakfast alcoves, the laundry, proper ways to set the table, linen, closet essentials, and contains a brief selected list of recommended books on the furnishing of the small home.

Dr. James Ford, Executive Director of Better Homes in America, in the foreword to the booklet, says, in part, as follows:

"Too often the furnishing of American homes include an accumulation of ugly, uncomfortable, and meaningless objects which would better be eliminated. This criticism applies particularly to the pictures, hangings, and ornaments, but often also to rugs and furniture. Too often also the tools and equipment of the home are needlessly meagre and inconvenient. The time and energy wasted in their use might be applied much more advantageously if they were replaced by labor-saving devices. One should not be the slave of his possessions but their master.

"Avoidance of waste and conservation of energy for life's higher purposes may then wisely be dominating principles in the selection of household furnishings precisely as they are in the other serious undertakings of life. But above all it should be remembered that the purpose of the house is to serve as the home of the growing family. I should then provide not only convenience for all household activities of kitchen and laundry, but also rest and comfort and inspiration for the leisure hours."

* * *

## STOCKTON NOTES

Contracts for the construction of the Stockton Civic Memorial Auditorium, costing $500,000, have been awarded by the city council, and work will start as soon as materials can be secured. The main auditorium of the structure will have a seating capacity of 5,000. Rooms will also be provided in the building for the club rooms of the various veterans' service clubs.

Frank Tucker is to be the general contractor of the work, while other contracts have been awarded Hild Electric Company, Seiler Iron Works and the Stockton Plumbing Supply House. Plans were prepared by Wright & Satterlee, and Glenn Allen, associated architects, and J. M. Burke, structural engineer.

* * *

Rapid progress is being made on the erection of the steel of the 10-story addition to the Commercial and Savings Bank Building. Lewis & Green are the general contractors in charge of this work.

## SPECIFICATIONS FOR WATERPROOFING

SPECIFICATIONS for asphalt, coal-tar pitch, and rag felts for use in the water-proofing and damp-proofing of masonry and concrete structures have been adopted by the Federal Specifications Board, and will serve as master specifications for government purchases of such materials. They have been published as a series of Circulars of the Bureau of Standards. Copies may be obtained for five cents each from the Superintendent of Documents, Government Printing Office, Washington, D. C. The titles and numbers are as follows:

| | |
|---|---|
| Coal Tar Saturated Rag Felt for Roofing and Water-proofing | C156 |
| Coal Tar Pitch for Water-proofing and Damp-proofing | C155 |
| Asphalt for Water-proofing and Damp-proofing | C160 |
| Asphalt Saturated Rag Felt for Roofing and Water-proofing | C161 |
| Asphalt Primer for Roofing and Water-proofing | C162 |

These specifications were prepared by the technical committee on bituminous roofing and water-proofing materials of the Federal Specifications Board, careful consideration being given to suggestions received from producers of these materials, from water-proofing contractors, architects, engineers, and from large consumers of the materials, such as railroads.

The asphalt and coal-tar pitch specified are intended to be used either alone, as a damp-proof coating for concrete, masonry, etc., or as plying cements, respectively, with asphalt and coal-tar saturated rag felt in the construction of membrane water-proofing. The asphalt is suitable for use on railroad bridges, tanks, retaining walls, dams, conduits, foundations of buildings, tunnels, subways, pools, reservoirs, etc. The coal-tar pitch can be used on similar structures, except where excessive vibration occurs, and where the temperatures in service is likely to exceed 100 degrees Fahrenheit.

These specifications are considered fair to both producer and consumer, and are expected to secure products suitable for the particular conditions of service outlined in the specifications and to allow wide latitude in the selection of raw materials and methods of production. They cover materials that are suitable for all sections of the United States and which can be obtained upon a competitive basis. They give the physical characteristics of the material as well as methods of sampling and testing deliveries.

* * *

Brick work on the men's dormitory of the College of the Pacific has been completed and finishing work is under way in the administration building. All of the buildings with the exception of the auditorium will be ready for the opening of college in September.

* * *

Shea & Shea, architects, announce the removal of their offices to 454 Montgomery Street, between California and Sacramento Streets, San Francisco.

* * *

OMISSION: In the May, 1924, issue of the Pacific Coast Architect, the name of Kermeth MacDonald, Jr., associated with George W. Kelham as architect of the building, was omitted.

(Continued from page 33)

Although as previously mentioned steel windows in general have a less pleasing appearance than either hollow metal or wood, some architects consider that the slender graceful muntins which replace the wide cumbersome members of other types are an advantage in that they give a sense of spaciousness not otherwise obtainable.

VII. COMPARISON OF TYPES

1. *Double-hung:*

(a) *Advantages: General Use.* The double-hung window is more commonly used in office building construction than any other type at the present time and has consequently been developed to greater degree of perfection than other windows.

*Strength.* Greater strength and rigidity are obtainable, particularly in the case of wooden sash, from the fact that the window is confined within sliding strips and moves entirely within its own plane.

*Weathering.* The installation of adequate weather strips on both sides of the sash is possible and gives the maximum protection against leakage of air, dust and moisture, with the accompanying advantage of a saving in heating cost. Adequate weather strips also provide a maximum insurance against noise disturbance.

*Simplicity.* Greater simplicity in construction, and reliability of operation, of the double-hung window, result in low maintenance cost and practically eliminate the necessity of periodic inspections which must be made where more complicated mechanisms are employed.

*Hardware.* The window requires only the simplest type of hardware, which is much cheaper and less cumbersome in appearance than that of the ordinary casement or vertical reversible window.

*Shades.* The sash interferes in no way with placing of shades or drapes, which can be conveniently hung from the inside casing and operated entirely independent of the sash, nor does it encroach upon office space.

*Cost.* The initial cost of the double-hung window, either of wood, hollow metal or steel, compares very favorably with other types.

(b) *Disadvantages: Cleaning.* The principal objection to this type of window is the difficulty of cleaning, it being impossible to reach both sides of the sash from inside the room. The cleaner is obliged to stand on the sill and support himself by a strap fastened to safety anchors embedded in the reveal. It should be observed, however, that the width and slope of the sill as proposed for this building is such as to make this operation not unduly hazardous or costly. Inquiry into comparative cleaning

costs for installations of different types seem to show little additional expense where double-hung windows are in use, except in the case of extremely wide openings or sloping sills which make it difficult for the window cleaner to obtain a footing. The additional maintenance cost for the complicated fixtures of a reversible or casement window will undoubtedly outweigh any saving in cost of cleaning.

*Operation.* Although the operation of a well designed double-hung window should not be any more difficult than for other types, there is nevertheless a certain inconvenience involved in opening the upper sash from the necessity of having to use a window pole or to reach up from outside the lower sash.

*Stability.* Some difficulty has been experienced with double-hung windows from rattling, caused by vibration from heavy street traffic or wind. This is noticed more particularly in the case of wooden windows which are apt to shrink during dry seasons and become loose in the slides. This trouble has been successfully overcome by providing adjustable stops to permit tightening of the guides when necessary.

*Ventilation.* The maxiumm opening obtainable for this window is 50 percent. While this might be an objectionable feature in extremely warm climates, it would seem to be of little importance for temperatures such as prevail in San Francisco.

The nature of the opening of a double-hung window will permit the entrance of rain to a greater extent than in the case of a transomed casement or a horizontal reversible window, which acts as an awning when opened to deflect rain, while providing the necessary amount of ventilation.

There is also, perhaps a greater possibility of undesirable drafts from the double-hung than from a transomed or projected window, due to the absence of deflecting window panes. This is somewhat questionable, however, as inconvenience from strong drafts was found to exist in buildings with other types of window, particularly in the case of a west exposure. A glass window shield is often used in connection with the double-hung window to overcome this fault.

*Necessity of additional trim.* In order to cover the large weight boxes of a double-hung window, a wider trim is sometimes required, particularly in the case of wooden construction.

2. *Counterbalanced Sash:*

(a) *Advantages: First Cost.* The cost of this type is slightly less than the counterweighted double-hung window due to the elimination of part of the weights and weight boxes.

*Convenience of Operation.* Both sash are opened simultaneously which eliminates the difficulty encountered in the ordinary double-hung window of reaching the upper sash.

*Miscellaneous.* Inherent merits of the counterweighed or double-hung windows such as strength, simplicity of construction, good weathering, simple hardware, non-interference with shades and drapes, non-encroachment on floor space and low maintenance costs apply in the same degree to the counterbalanced windows.

(b) *Disadvantages: Ventilation.* It is impossible to open the two sashes independently. This is a serious objection for an office building, particularly in a windy climate, on account of the frequent necessity of keeping the lower sash closed to protect the desks from drafts, while it is desirable to open the upper sash for ventilation.

*Miscellaneous.* The difficulty of cleaning, possible annoyance from rattling and the lack of protection against entrance of rain when open apply to this window to the same extent as to the counterweighed double-hung window.

3. *Reversible Double-hung:*

(a) *Advantages.* This window carries most of the advantages of the ordinary double-hung window except as regards simplicity of operating mechanism, and has the added feature of being easily accessible for cleaning purposes.

(b) *Disadvantages: Cost.* The first cost is about 15 percent more than for the simple double-hung window. The window is made only in hollow metal and has the objections common to that construction, as outlined under Section VI.

*Maintenance.* The reversing mechanism, though not unduly complicated, consists of several wearing parts which might cause trouble and necessitate frequent maintenance and replacement work.

*(To be continued in October issue)*

* * *

"We are none of us so good architects as to be able to work habitually beneath our strength; and yet there is not a building that I know of, lately raised, wherein it is not sufficiently evident that neither architect nor builder has done his best. It is the especial characteristic of modern work. All old work nearly has been hard work. It may be the hard work of children, of barbarians, of rustics; but it is always their utmost. Ours has as constantly the look of money's worth, of a stopping short wherever and whenever we can, of a lazy compliance with low conditions; never of a fair putting forth of our strength. Let us have done with this kind of work at once."—*Ruskin.*

IN THIS ISSUE ▾ RECENT WORK IN SACRAMENTO

# PACIFIC·COAST ARCHITECT

WITH WHICH IS INCORPORATED THE BUILDING REVIEW

VOLUME · XXVI · OCTOBER · 1924 · NUMBER · FOUR

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*An Illustrated Monthly Magazine for the Architect, Contractor and Home Builder*

Address all communications to Business Office, 133 Kearny Street San Francisco. Telephone Garfield 5121
Price, mailed flat to any address in United States, Mexico or Cuba, $3.50 a year; single copies, thirty-five cents; to Canada, $4.00 a year; to foreign countries, $4.50 a year. Entered at the Post Office in San Francisco as second-class matter.

Design by William Mooser, Jr.

PACIFIC·COAST·ARCHITECT
WITH · WHICH · IS · INCORPORATED · THE · BUILDING · REVIEW
VOLUME XXVI · SAN FRANCISCO · OCTOBER, 1924 · NUMBER FOUR

# THE HOTEL SENATOR, SACRAMENTO, CALIFORNIA

PERHAPS no hotel in the nation has a finer setting than has the Hotel Senator at Sacramento. Located as it is at Twelfth and L Streets, the breadth of a city street is all that separates the hostelry from the thirty-six acre park behind the State Capitol, which is rated as the most beautiful capitol grounds in any state of the Union. The tall elm trees that line L Street on both sides form a natural arch of towering, leafy limbs that shuts out the brilliant summer sun and makes a restful, shady walk in front of the hotel.

From any of the upper rooms of the hotel an unparalleled view of Capitol Park is possible, giving still further the effect of a perpetual garden that seems joined to the hotel itself.

Every advantage has been taken by the builders of the hotel to capitalize on the setting. Space surrounding the hotel that could well have been built upon and produced revenue from stores has been sacrificed in the effort to make a Neapolitan garden that would do justice to the natural beauty of the setting. Wide lawns flank the front of the hotel, while to the side where the spacious dining room juts from the building all three of the sides have been planted to lawn and flowers over which the diner may gaze.

In the building itself, however, has come the greatest work of creating something which will serve not only as a hotel, meeting place and social center for the city, but likewise form a permanent and beautiful architectural adornment for the city.

The first floor is covered on the outside with peach glow terra cotta, while above this the reinforced concrete which forms the body of the building has been covered with cement plaster, colored in the same shade.

Across the front of the building is the colonade portico running parallel to L Street, 165 feet in length and 24 feet in width. High arches, fifteen in number, form the entrances to the portico, while in the lofty ceiling of this outdoor room are hanging lamps in wrought iron with amber hued glass shades.

This valuable space has been set aside for the convenience of the guests where they may sit and rest their eyes on the greenery of Capitol Park a few steps away. Even on the warmest summer day this portico will be found cool and comfortable.

No pains have been spared in making the lobby of the hotel attractive. Here, as in every other part of the building, the Renaissance style of architecture has been closely followed. Entering by way of doors decorated with hand-painted designs such as are found in niches and corners of old Italian buildings, the lobby appears beyond a colonade of rough plastered walls covered with gold which is subdued beneath tints of blue.

All of the walls of the lobby are similarly decorated, but with a careful depth of color prepared to give an appearance of greater height to the already tall ceiling and likewise to blend with the antique furnishings and Italian type of fireplace which form the central motif of the far end of the lobby. The floor is of black and white stone, set in checkerboard pattern.

Around the four sides of the lobby a balcony, or mezzanine floor, extends, reached by winding staircases at either end of the long room and also by the elevator. The balustrade around the edge of the mezzanine floor is of ornamental iron work painted with pastel shades softened ingeniously to give the effect of time-worn ornaments. The predominating colors in this decoration are blue, red and green. The greenish cast completes the effect of age in the iron work.

At the opposite end of the lobby from that entered by the L Street doors is one of the most striking features of the entire room. This presents a solid wall broken at either side by arched doors hung with heavy drapes in suitable blue, gold and burnt orange tones. These doors lead to the elevators in the hall behind the wall and likewise to the mezzanine floor.

Facing the lobby in the middle of the wall is a Florentine fireplace with high mantle surmounted by an embossed coat of arms done in blue and subdued brown. An arched recess above the fireplace is in turquoise blue, where later it is planned to place one of the many murals that will adorn the walls in various parts of the building.

At the right of the lobby, reached through arches, are the lobby entrances to the stores that line the Twelfth Street side of the building. Adjoining these is the hotel desk.

Proceeding along this wall is a lobby reaching to Twelfth Street, and from which are entrances to the public telephone booths, office of Manager Carl Sword, hotel barber shop and cloak room.

Another door adjoining the Twelfth Street lobby provides an easy entrance into the Hotel Senator Coffee Shop, which is located in the northeast corner of the building.

Behind the row of three elevators that serve the public, and reached by a door from the elevator lobby, is the entrance way of the employes' department of the building and the hotel kitchen.

By day, the lobby is lighted through a skylight of slightly tinted glass which reduces the direct glare of the sun to an all-pervading glow of restful illumination. By night an indirect system of lighting will turn this roof to a similar tone, brilliant enough for comfortable reading, yet still subdued.

An effect of great distance has been secured for the mezzanine floor above and to the right of the lobby. This has been toned and lighted by artificial means to give the effect of looking far into the recesses of a distant room.

The lighting features that appear beneath the mezzanine floor in the lobby are all of wrought iron stained and painted to carry out the ever-present effect of antiquity.

The Florentine Dining Room stands as a separate unit of the Hotel, jutting to the west side of the main building in a rectangular shape, measuring 46 by 61 feet. Around the

three open sides are expanses of lawn which can be seen from within through high arched windows that also serve as doors.

It is the plan of the management to erect canopies over these doors and during the summer months tables will be placed on the lawn, where diners may sit at their ease and enjoy a meal amidst surroundings reminiscent of the boulevard cafes of Paris.

An extremely high ceiling, a full twenty feet in height, together with the stone-like jointed walls, immense beams across the ceiling, and high windows, completes the desired effect of the famous Stone Room in the Farnese Palace of Florence.

Each of the beams in the ceiling has been treated as a separate canvas for the cunning hand of the artist, with a variety of designs, spreading both ways from a central motif of fruits and flowers.

Such modern day necessities as radiators for heating, and air ventilators by which the hotel's supply of washed air is forced into the room, have been carefully disguised. They are set into the wall in recesses over which an ornamental grill work has been placed. These blend with harmony and dignity into the colors and ornaments of the remainder of the room.

Natural daylight may enter the room from three sides, but for illumination at night a number of hanging candelabra have been placed about the room, covered with sparkling pendants of crystal glass.

Over the arched doors which lead from the Florentine Room to the adjoining banquet hall, space has been left for three large murals which are in process of preparation.

The hangings are of blue and gold striped Imperial French damask over which fall cascades of Imperial French silk velour in gold with blue trimmings. The valances are also of this same material, all blending in color and form to the decorations that adorn the ceiling and the peach glow color of the stone walls. The drapes are held back from the window by means of curiously designed wrought iron arms covered with non-tarnishable gold plating.

Beneath the draperies are French draw curtains reaching from floor to window top. These are of casement cloth, and form the only complete obstruction between the dining-room and the outside. Draw cords make it possible to completely unveil the windows.

Adjoining the Florentine Room, and also reached by the hallway leading from the lobby, is the Roman Banquet Hall, set aside for banquets of 125 to 150 persons.

The walls are of mottled plaster, into the recesses of which has been placed a background of reddish orange. Over this coating was placed a second film of paint in deep cream. The result is a mottled red and yellow that blends to the eye in such a way as to give a soft peach glow to the entire room. Lighting is from crystal fixtures hung from the ceiling.—Courtesy "The Sacramento Bee."

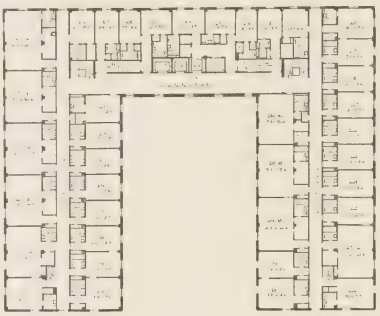
* * *

Resumption of active building operations in the Pacific Coast area, which began with July after several months of depression, is well sustained in most of the major cities, as evidenced by the issuance of building permits. An analysis of the Pacific Coast section of the National Monthly Building Survey of S. W. Straus & Co., comprising official reports from 77 cities of the seven far Western States, shows a grand total of $42,253,880 in permits issued in these cities during August. This figure is a 9% advance over the July aggregate which was, in turn, 11% over over that of June.

To the cities of the Northwest goes the credit for the most substantial increases. In the San Francisco Bay metropolitan area, 13 municipalities, reporting an August total of $9,094,885, show a 6% reduction from the July figure but a 6% gain over last August. The Los Angeles metropolitan area of 14 municipalities, with $17,730,677 for August, shows a 13% gain over July but a 32% loss from the record of last August. That the current building program has practically reached the normal of last year in all but the immediate Los Angeles area, is shown by the fact that, exclusive of the Los Angeles figure, the other 76 cities in this survey, show a composite 9% advance over the total for last August. The Los Angeles August total is 32% of the grand total from the 77 cities. The depression in building in that city which began with January has apparently ended, as the monthly totals of building permits issued has shown substantial increases of 17%, 12%, and 19% over previous months since the end of May.

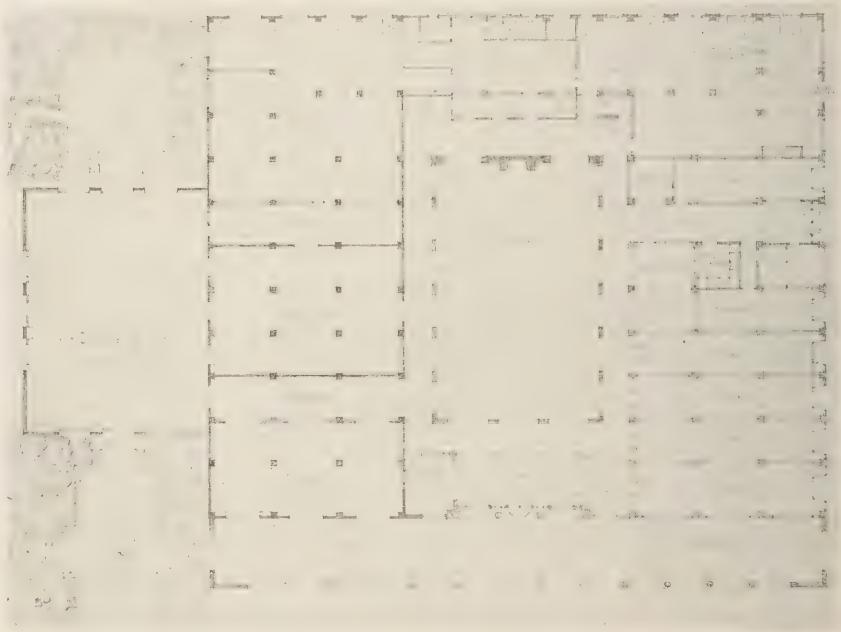
DINING ROOM, HOTEL SENATOR, SACRAMENTO, CALIFORNIA

HOTEL SENATOR, SACRAMENTO, CALIFORNIA. MACDONALD, COUCHOT & ROSENWALD, ARCHITECTS



THIRD FLOOR PLAN

TYPICAL FLOOR PLAN



FIRST FLOOR PLAN, HOTEL SENATOR, SACRAMENTO, CALIFORNIA. MACDONALD, COUCHOT & ROSENWALD, ARCHITECTS

VIEW FROM PARK, HOTEL SENATOR, SACRAMENTO, CALIFORNIA

LOBBY—HOTEL SENATOR, SACRAMENTO, CALIFORNIA
MACDONALD, COUCHOT & ROSENWALD, ARCHITECTS

ARCADE, HOTEL SENATOR, SACRAMENTO, CALIFORNIA. MACDONALD, COUCHOT & ROSENWALD, ARCHITECTS


THE CALIFORNIA STATE LIFE BUILDING, SACRAMENTO, CALIFORNIA. GEORGE C. SELLON AND COMPANY, ARCHITECTS

*The* BILTMORE THEATER
Los Angeles, California

Old Rose Face Brick from
the Kilns of Los Angeles
Pressed Brick Company
*Schultz & Weaver, Architects*

LOBBY—CALIFORNIA STATE LIFE BUILDING, SACRAMENTO, CALIFORNIA
GEORGE C. SELLON AND COMPANY, ARCHITECTS

# CALIFORNIA STATE LIFE INSURANCE BUILDING

THE design of the structure is Renaissance in style, with vertical treatment to accentuate the height. The first twelve stories are identical. After this height is reached there is a 7-foot set-back, above which rise the thirteenth and fourteenth stories, topped by a mansard roof. The steeply sloping roof and flat top are copper covered.

The first floor of the structure is designed for stores, and for a commodious lobby with its battery of three elevators. Eight small stores have been subdivided along the Tenth Street side of the building, each approximately 20 by 40 feet. In addition there is a lesser lobby from the Tenth Street side reaching the main lobby. The corner location is now being fitted for a large store, while to the west of the lobby on J Street are spaces for two or more large stores. The ground floor height of 22 feet provides each establishment with a mezzanine floor with an 8-foot ceiling.

Each of the eleven floors above contain twenty-one offices, with a total usable space of 4,572 square feet. The two top floors, because of the setback and necessary room for elevator machinery and water tanks, have a usable space of approximately 5,000 square feet. This makes the total usable office space approximately 55,300 square feet.

The street front exteriors are faced with terra cotta, while the court and end walls, facing as they do the main section of the city, have been carefully treated with a delicate shade of face brick.

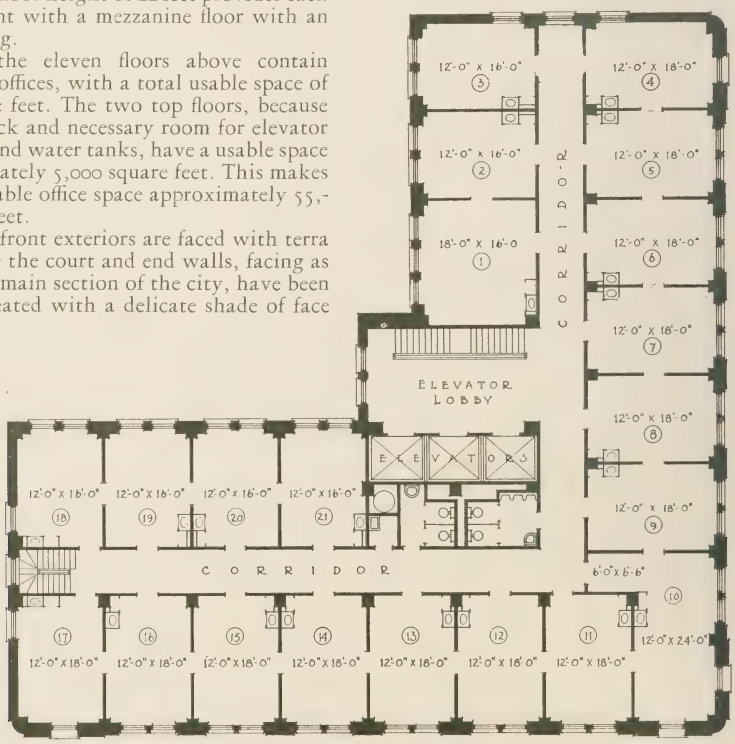
Reinforced concrete was used throughout the construction of the huge building, with the exception of the two top stories, which are of steel beam construction. Fireproofness is evident throughout, there being no wood of any kind used, with the exception of doors, window frames, and the finishings of the offices.

The partitions are of hollow tile. On these walls have been spread the finishing plaster, while the ceilings are of the suspended type, all pipes, wiring and concrete beams being between the ceiling and the floor above, with metal lath upon which is spread the ceiling plaster.

Carrying out the policy of fire protection, the trimmings of the store fronts as well as the door frames and window frames are of hollow metal. The elevator cars and doors are of similar metal.

A large amount of marble is used throughout the building to make the corridors, lobby and

(Continued on page 39)




TYPICAL FLOOR PLAN, CALIFORNIA STATE LIFE BUILDING, SACRAMENTO, CALIFORNIA
GEORGE C. SELLON AND COMPANY, ARCHITECTS

COURT ELEVATIONS, CALIFORNIA STATE LIFE BUILDING, SACRAMENTO, CALIFORNIA
GEORGE C. SELLON AND COMPANY, ARCHITECTS

A MOORISH FOUNTAIN IN A CALIFORNIA HOME

A touch of colorful Moorish tile used in the patio, either as a wall decoration or in pool or fountain, elevates such a feature far above the commonplace.

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| Mantels | Gateways |
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FLOOR AND WALL TILE FOR EVERY PURPOSE

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321 West Third St.
LOS ANGELES

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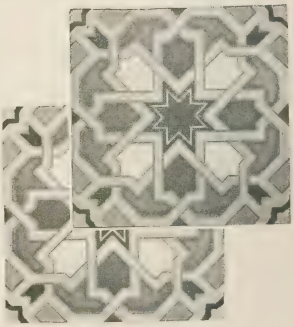
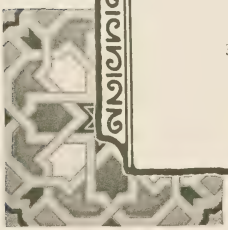
Southgate
California





EVERLASTING GLAZED TILE
CALCO
CALIFORNIA CLAY PRODUCTS CO.

BANK OF ITALY, SACRAMENTO, CALIFORNIA. GEORGE C. SELLON AND COMPANY, ARCHITECTS


FIREMAN'S FUND INSURANCE BUILDING, SAN FRANCISCO. LEWIS P. HOBART, ARCHITECT

# GLADDING·McBEAN·&·CO·
# ·TERRA·COTTA·

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GLADDING, McBEAN terra cotta has the colorfulness of an old master's palette, and the permanence of marble and granite. It is a material that is so plastic that the merest architectural detail is reproduced with faithful exactness. Touches of beautiful color may be added in friezes or backgrounds for ornaments; or, especial attention may be given to a frieze or ornament and several colors used.

TROPICO POTTERIES, INC · GLENDALE · LOS ANGELES · CALIFORNIA
WRITE FOR INFORMATION, DEPT. T. C.

RESIDENCE OF GEORGE C. SELLON, SACRAMENTO, CALIFORNIA. GEORGE C. SELLON AND COMPANY, ARCHITECTS

(For plans see page 38

STANDARDIZE ON WHITCO HARDWARE FOR CASEMENTS AND TRANSOMS

# *Whitco Makes It Easy and SAFE*

***To clean the outside of any casement window from the inside of the room.***

SEE OUR CATALOGUE IN SWEETS

There you have it—that eliminates the one drawback to casement windows from the woman's standpoint.

As the illustration shows, there is a space of 4½" between the sash and the jamb when the sash is open at a right angle to the window frame.

Plenty of room to get at the outside surface for cleaning.

Whitco Hardware takes the place of both butts and adjusters. Not only does it make the sash self-adjusting, but it holds it in any position desired. Wind cannot move it and it cannot rattle.

Whitco Hardware can be applied either to old or new sash as no special detail is required.

No special finish is needed as Whitco Hardware is entirely concealed when the sash is closed.

A set of Whitco Hardware consists of two pieces—one for the top and one for the bottom of the window. One size fits all sash. May be used either right or left hand.

Whitco Hardware is also ideal for transoms.

Order through your local dealer in builders' hardware.

In ordering, state the number of sash to be fitted. This is the only specification needed.

*We shall be glad to send full information regarding Whitco Hardware on request.*

MADE IN TWO GRADES: Solid Brass and Rust Proofed (Sherardized) Steel.

CASEMENT WHITCO HARDWARE

Whitco Hardware is sold only through retail dealers in builders' hardware.

If the one you deal with cannot supply you send us his name and we will see that your needs are taken care of.

Western Distributors:
VINCENT WHITNEY CO.
365 Market Street
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VINCENT WHITNEY COMPANY
MANUFACTURERS HARDWARE & SPECIALTIES
SAN FRANCISCO, CAL. CALEDONIA, N. Y.

Eastern Distributors:
H. E. HOLBROOK CO.
444-447 Mass. Trust Bldg.
Boston

*Send all inquiries to nearest Distributor.*

ABOVE—RESIDENCE OF DR. C. H. MCDONNELL. BELOW—RESIDENCE OF NORMAN THORPE, SACRAMENTO, CALIFORNIA.
GEORGE C. SELLON AND COMPANY, ARCHITECTS

For plans see pages 38 and 39

SARATOGA GRAMMAR SCHOOL, SARATOGA, CALIFORNIA
*Wyckoff & White, Architects*

RESIDENCE OF HARRY A. THOMSEN, ARCHITECT, BURLINGAME, CALIFORNIA

Photographs by Gabriel Moulin

*Santa Clara Union High School*
*W. H. Weeks, Architect*

*Paul Messner, Masonry Contractor*
*Dickey 12-inch red ruffled Face Brick*

# *Dickey Scientifically Standardized Clay Products*

MASTERTILE · FACE BRICK · FIRE BRICK · PARTITION TILE
FLUE LINING · FURRING TILE · PAVING BRICK
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Standardized by the scientific ceramists of the Dickey Laboratory who analyze the clays and supervise the mixes and burning to insure the maintenance of our uniformly high quality.

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GARDEN ELEVATIONS—RESIDENCE OF HARRY A. THOMSEN, ARCHITECT, BURLINGAME, CALIFORNIA

Photographs by Gabriel Moulin

*Ceramics Building, University of Illinois, Urbana. Prof. James M. White, Architect*

VERY appropriately this fine building, devoted to ceramic engineering, is built of brick, trimmed with terra cotta, the effect of which is enhanced greatly by the refined treatment of pattern work employed by the architect.

"Architectural Details in Brickwork," a collection of halftone plates, issued in three series, each in a folder ready for filing, will be sent to any architect requesting them on his office stationery. The plates show many examples of the beautiful effects that can be economically obtained through the use of standard sized face brick.

Address, American Face Brick Association, 1767 Peoples Life Building, Chicago, Illinois.

Photograph by Gabriel Moulin

HALL—RESIDENCE OF HARRY A. THOMSEN, ARCHITECT, BURLINGAME, CALIFORNIA

LIVING ROOM—RESIDENCE OF HARRY A. THOMSEN, ARCHITECT, BURLINGAME, CALIFORNIA

# ·EDITORIAL·

## *The Fire Risk*

October thirtieth is National Fire Prevention Day. Probably it is well to use one day a year for special publicity, to secure concentrated public attention to our enormous annual fire loss, and methods of possible prevention. Most people, however, promptly dismiss the subject from their minds. Why worry over an "act of God" when there is a new Valentino movie being shown this week?

It really can almost be said that we deserve our fate; we certainly invite it. Architects, as a class, are not responsible for the flimsy construction which is responsible for so much of the fire loss; most of them would gladly reduce size and elaboration of buildings in order to make them of more nearly permanent materials. No architect worth the name but prefers the lovely cities of the Old World, where buildings stood for hundreds of years with little or no deterioration, to the pretentious, nondescript jumbles which adorn (?) our land, hardly better than fire-traps.

We must grant there is some improvement, some attempt made for safety and sanity; but the sacrifices to Moloch are enormous and seem to be increasing.

Individual freedom can hardly be justified when it endangers one's neighbors and community.

* * *

## *Architects Are Not Luxuries*

As with Fire, so it is with Architects; at least once a year it is well to explain again what their functions really are. They can hardly be classed as "acts of God"; some owners, and doubtless some contractors, would assign their origin to quite a different source. However, it is with them much as it is with lawyers, it would be a short-sighted man who would undertake a case without one.

The architect is an expert—a specialist, but a specialist who must have an intelligent understanding of most lines of human industry and occupation. (It may be conceded that this is an ideal which some architects do not attain—but they keep on trying. In this profession, one goes forward or back; keep up-to-date, or be a back number.)

He is an artist, but his art does not end in making a pretty picture, on a piece of paper, nor even in putting down dimensions and notes on plans for someone else to execute. He sells not only experience, skill, advice; primarily, he sells service.

It would be strange if artistic ability, technical skill, knowledge of materials and methods and devices, honesty, interest and loyalty—and all of these qualities must be possessed by a competent architect—should not save an owner from mistakes of judgment, unwise expenditures, worries and suspicions, and ultimate discomfort and disappointment.

Some of the necessary qualifications are described by Mr. Edwin H. Brown, Secretary of the American Institute of Architects, in a recent article:

"The architect must know legal requirements of building, the building ordinances, the various possibilities of the site chosen, what kind of ground would safely carry a building, what kind of footings should go on each kind of ground, what materials will make foundations, how they should be constructed, how the rest of the building is set on the foundations, how the rest of the building should be constructed, how much space to allow for walls, for all kinds of materials, how doors and windows must be built and put in place so they will be tight and weather-proof, how stairs should be erected, how much space they require, how steep you can build them and have them comfortable and safe to use, how to build chimneys, how to make the construction as safe as possible from fire, how to keep vermin out of the house, how to build the roof and what to cover it with, how to make all the parts wind and water proof, every little detail that goes into the making of each and everything that enters into the building of a house. And with all this he must keep in touch with the prices and costs and conditions of materials and labor, so that he will get the required results for the least money and the greatest efficiency. He must know when to spend and when to save. He must learn how to put all these things on paper so that the contractors, the mills, the manufacturers will be able to understand at a glance what is wanted. He must learn to write specifications which tell how the work shall be done and the kinds of materials and how and where they shall be used, and which will give the fullest protection against disputes, legal entanglements, liens, loss by fire and accident, etc. He must learn to deal with the contractors and with the owners for whom he is to work.

"Try a little stunt some day. Think over the buildings in your town that you like to look at, that are giving satisfaction all through, and then see who did them. Nine hundred ninety-nine times out of a thousand you will find that the building that makes an impression on you was done by an architect. And that is but natural, for he is the only man whose whole life is given up to the planning and designing of buildings."

# AS WE KNEW HIM

On September 10, 1924, the architectural profession lost one of its princes of the blood—Willis Polk.

And San Francisco lost a citizen who was the creator of more absolute beauty than was any other individual; and who contributed more to the development of his community in numerous other ways, for his keen mind was ever quick to recognize the need for some improvement, his ready wit never at a loss to drive his meaning home.

Willis Polk was an architect born, and not made. Watching him at work, with his unerring sense of proportion, mass and detail, the uncanny swiftness with which his hand registered the visions in his mind, one sometimes wondered if the restless spirit of Brunelleschi had not taken possession of this Kentucky lad. For his work might have been the fresh fruit of the Renaissance. His architectural education consisted of the Five Orders; they were his bible, and he used and combined them, and took the liberties with them that intimate knowledge permitted.

It would be difficult to find a model for pure design more perfect than the wall treatment of the Water and Gas Company sub-stations. And the richness of their restraint is typical of Polk's genius. No matter how small or simple, no building of his ever looked thin or meagre. For all the exuberance of his creative instinct, he was never satisfied with a first draft. Every design, every element of a composition, was studied and re-studied; some plans, such as for the exquisite Blaney house at Saratoga, were made over so many times that their cost exceeded the commission. But they were not released until Polk was satisfied—as much as an artist can ever be satisfied.

The human side of him will be long remembered by his friends and admirers, and by his enemies too, who often smarted under his ironic wit. Even the subjects of his famous practical jokes will relax, doubtless, to a reminiscent chuckle as time goes on. There was a certain imp-like quality, a Peter Pan-ishness to Willis Polk, which illuminated his most serious moments. And he had an insight into character that rarely failed him. It never led him into betraying his own independence; but his eyes were open. Once he gave the writer a series of notes he had jotted down in recollection of Daniel Burnham; the man stood out before one's eyes. They were printed from time to time, and much of wise suggestion was contained in each small anecdote.

Willis Polk, as we knew him, was one of those rare beings who, though a genius, was always interesting, never dull, dangerous enough to be exciting, whimsical, a Bohemian with a touch of the Grande Monarque, possessing a strong consciousness of the ego, but generous to a fault, a "bunch of live wires"—what an unforgettable personality was that of Willis Polk!

—Harris Allen.

---

Information which is expected to prove of value to the purchaser of glazing glass in obtaining the quality of glass he pays for is contained in a set of United States Government specifications recently issued by the Bureau of Standards, Department of Commerce. A classification of such glasses is given, together with complete data regarding the sizes and thicknesses of glass obtainable. A method of examining glass is given which enables one to identify the grades commonly marketed.

Perfect glass, the Bureau states, is practically never made, but many defects can be present without destroying the utility or the good appearance of the window, provided the glass is properly selected so that slight imperfections are unnoticeable. Glazing glass of various qualities is selected from this point of view.

In the preparation of these specifications assistance and advice were secured from manufacturers and distributors of glass, and from representatives of the American Institute of Architects, the Federal Supervising Architect's Office, and from Sash and Door Manufacturers Associations. The information so gathered is expected to prove useful to the consumers, and helpful in protecting the honest manufacturer and dealer against those who misrepresent the quality of glass they are selling.

These specifications are contained in Circular No. 164 of the Bureau of Standards, Washington, D. C.

# A SURVEY *of the* OFFICE BUILDING WINDOW PROBLEM

CONTINUED FROM THE SEPTEMBER ISSUE

4. *Hinged Casement:*

From a consideration of the dimensions and details of the openings, it will be seen that certain types of casement windows must necessarily be eliminated from the choice for the new building. In order not to interfere with placing of shades nor to encroach upon office space a casement window should swing outwards. A *single* casement hinged at the sides is therefore unsuitable, since it will involve undue difficulties in cleaning. Moreover, a single casement with offset side hinges to give access to both sides of the glass would project too far to permit cleaning from the inside of the room. If the sash were pivoted at a point a suitable distance in from the jamb to overcome the above difficulty, it would interfere with shades on account of the narrow stool provided on the inside of the opening. It is evident that with a double casement either sash can be cleaned without difficulty, from the inside by reaching one through the opening of the other. To give the proper ratio of width to height, both for strength and appearance, a transom will have to be used above the casement window. This undoubtedly should be of a reversible type to permit safe and ready cleaning.

Arguments for and against a double-hinged casement with transom are as follows:

(a) *Advantages: Cleaning.* All cleaning can be done from the interior.

*Convenience of Operation.* This type of sash is probably the most convenient of all to operate when properly fitted to the opening.

*Ventilation.* Ventilating features are of the best. The transom tends to eliminate trouble from drafts and gives adequate protection from rain. A one hundred percent opening is obtainable.

*Stability.* All possibility of rattling and vibration when closed is eliminated by hardware designed to hold the sash tightly in plce in the frame. Also, by means of an adjustable arm the window is fixed firmly in position when opened and will not blow shut.

(b) *Disadvantages: Cost.* While there is a considerable variation in the cost of casement windows a first-class double casement window with transom will cost considerably more than a double-hung window of equal quality. A wooden casement compares more favorably in cost with a wooden double-hung type.

*Maintenance.* A wooden casement being affected by weather conditions is very apt to warp, sag, bind and leak air and require frequent inspection and repair. Except for possible replacement or maintenance costs of hardware, the above objection does not apply to metal casement construction.

*Installation.* Very accurate adjustment is required in the installation of this type to secure satisfactory operation.

*Weathering.* Protection against the leakage of air and insurance against noise disturbance is less efficient for the casement window than for either of the first three types described. This, however, is not so serious an objection where metal construction is used, as it is possible to obtain closer weathering contacts than for the wooden window.

*Strength and Rigidity.* Somewhat heavier construction is required, except in the case of the metal window, to obtain adequate strength.

*Hardware.* Considerably more finished hardware is necessary, such as adjusting arms, top and bottom latches, transom mechanism, etc., which is apt to necessitate considerable maintenance and is somewhat unsightly in appearance.

5. *Horizontal Reversible Windows:*

(a) *Advantages: Cleaning.* For moderate sized sash (not over 34 inches in height) this is one of the safest and easiest windows to clean.

*Cost.* The first cost is considerably less than for other types constructed of the same material.

*Convenience of operation.* This window can be operated with little more difficulty than for the hinged casement.

*Shades.* In regard to interference with shades or encroachment upon office space, the same advantages hold for this window as for all other types previously discussed.

*Finished Hardware.* The finished hardware required is practically the same as for the double-hung type.

(b) *Disadvantages: Construction.* On account of the comparatively high openings in the case of the new building, three separate sashes would be required to take proper advantages of the reversible feature in cleaning. Examination of actual installations in which the height of sash exceeded 3 feet developed the fact that the reversible feature was very undesirable due to the difficulty and danger in reaching out to clean the lower part of the outside of the glass.

*Maintenance.* The trackway necessary for this type tends to accumulate dust and grit, and requires frequent cleaning and greasing to secure satisfactory operation. Periodical inspection are also necessary on account of frequent breaking of pivots, which is apt to release the window from its frame. [*To be concluded in November issue*]

SAN FRANCISCO CHAPTER AMERICAN INSTITUTE OF ARCHITECTS

# MONTHLY BULLETIN



The next meeting will be held on Tuesday, October 21st, in the Architectural Club Rooms, 77 O'Farrell Street, at 6:30 P.M. Dinner will be served at 75 cents per plate.

The regular monthly meeting of the San Francisco Chapter of the American Institute of Architects was held in the rooms of the San Francisco Architectural Club on Tuesday evening, September 16th. The meeting was called to order at 8 P.M. by President Fairweather, after the regular chapter dinner.

The following members were present: Sylvain Schnaittacher, Albert John Evers, John Reid, Jr., W. M. Bliss, Morris M. Bruce, E. B. Hurt, Harris C. Allen, Jas. T. Narbett, J. S. Fairweather, G. A. Applegarth, S. L. Hyman, L. C. Mullgardt, G. F. Ashley, E. J. Molera (Hon.), Chas. F. Maury.

The minutes of the previous meeting were adopted as published.

The Nominating Committee, consisting of S. Schnaittacher, E. B. Hurt, John Reid, Jr., M. M. Bruce and Harris Allen nominated the following members for office for the ensuing year: President, J. S. Fairweather; Vice-President, John Reid, Jr.; Secretary and Treasurer, Albert J. Evers; Director for three years, Earle B. Bertz; Director for three years, Will G. Corlett; Directors Kelham, Brown, Blohme and Mooser have unexpired terms to fill.

Mr. Harris Allen, Chairman of the Committee on Publicity, read a letter from Mr. J. Van Pelt regarding a traveling exhibit from New York. A discussion regarding the question of the Exhibition of the Chapter for the coming year followed. It was moved, seconded and carried that a Committee be appointed to confer with the proper authorities with a view to holding an exhibition in the Park Museum during the year 1925.

Mr. Schnaittacher reported for the Golf Committee in absence of Mr. Coxhead, the chairman. The committee reported progress.

The President reported that a committee had been appointed at the request of the Industrial Association to meet with the representatives of the Builders Exchange and the Industrial Association to formulate a Code of Ethics for the building industry. The Committee consisted of Mr. Fairweather, Mr. J. Reid, Jr., and Mr. Albert J. Evers. The President reported that one meeting had been held and good progress was being made in forming such a Code of Ethics.

It was moved, seconded and carried that a committee be appointed to formulate a memorrial for Willis Polk, who recently passed away.

It was moved, seconded and carried that Mr. Sylvain Schnaittacher as Regional Director, be notified of all Directors' meetings and be invited to sit with the Directors in all meetings.

It was moved, seconded and carried that the Executive Secretary of the National TerraCotta Society be invited to speak at the October meeting of the Chapter.

The Secretary reported on the activities of the San Francisco Engineering Council and read the minutes of the last meeting, August 12th.

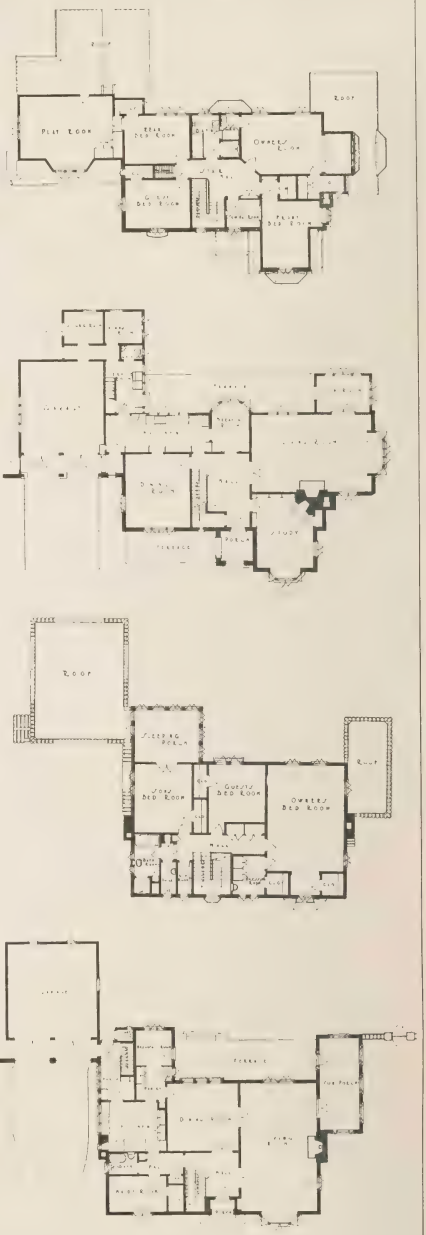
The question of the Employment Service at the Engineer's Club was discussed. It was decided that the Chapter would not be benefited by such service.

The Secretary brought up the subject of the existing laws regarding the depth of footings. After some discussion it was the sense of the meeting that some change in the law was advisable and that the Secretary be instructed to investigate and report on the possibilities of changing the law, in co-operation with Committee of the San Francisco Engineering Council.

The matter of City inspection of building operations was brought up. It was moved, seconded and carried that the San Francisco Chapter is of the opinion that the City Building Inspector should have a sufficient force to inspect all buildings for which plans have been filed and that this subject be brought to the attention of the San Francisco Engineering Council.

There being no further business the meeting adjourned.

Respectfully submitted, (Signed) Albert J. Evers, Secretary.



FLOOR PLANS—ABOVE, GEORGE C. SELLON
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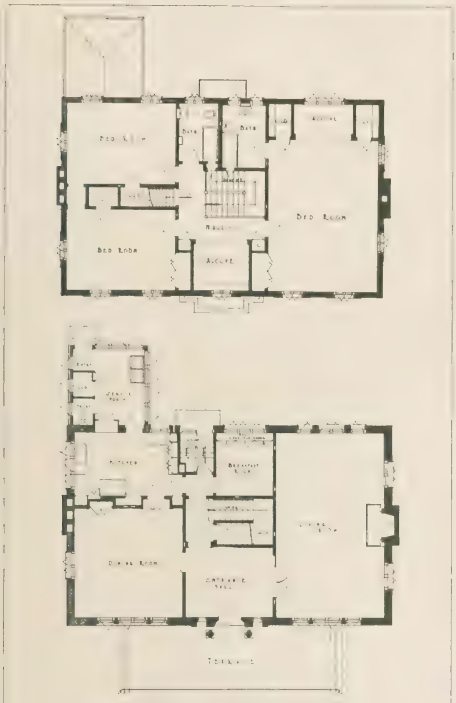

FLOOR PLANS OF NORMAN THORPE RESIDENCE, SACRAMENTO, CALIFORNIA. GEORGE C. SELLON & CO., ARCHITECTS

(Continued from page 16)

finishings attractive and in keeping with the massiveness of the structure. French Hauteville marble is used in the lobby for the wall covering, Tennessee marble for the floor in the lobby, while the wainscoting of the upper floor corridors is of Vermont light cloud marble, with California Columbia marble on the stair steps and in the lavatories. The floors of the corridors are covered with interlocking rubber tile, laid between borders of California Columbia marble. The floors of the offices are concrete, covered with battleship linoleum.

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IN THIS ISSUE ▼ FARM HOUSES IN PROVENCE

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WITH WHICH IS INCORPORATED THE BUILDING REVIEW

VOLUME · XXVI · NOVEMBER · 1924 · NUMBER · FIVE

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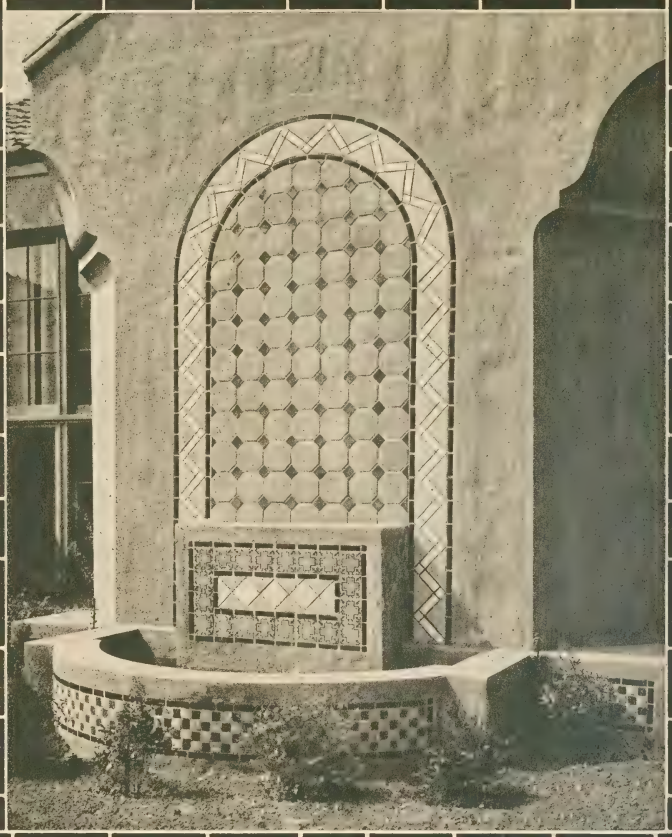

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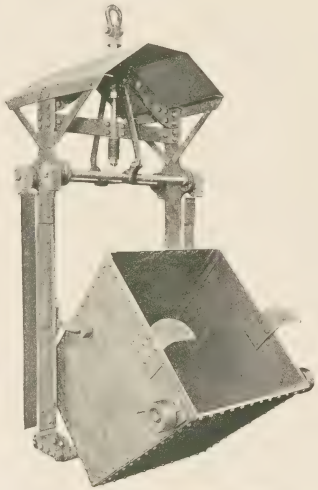

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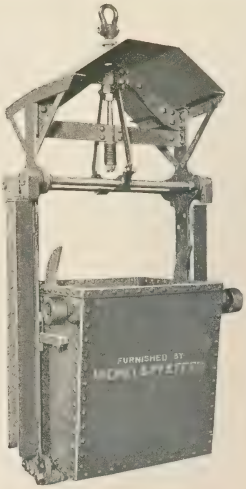


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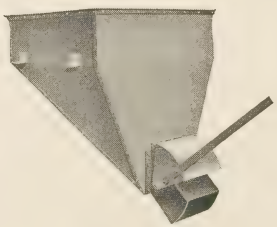

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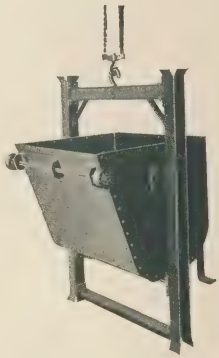

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VOLUME XXVI · SAN FRANCISCO · NOVEMBER, 1924 · NUMBER FIVE

# OLD FARM HOUSES IN PROVENCE

BY WILLIAM N. CLARKE, A.I.A.

IN making a journey through Provence one cannot help noticing the frequent outcropping of stone and the general red character of the clay soil. These two features are the basic factors in the production of the domestic architecture of the locality; the stone being used in the wall construction, and the clay, carrying a high percentage of iron, being used in the making of tiles for the roofs.

A great deal of the charm of these old buildings is without question due to the employment of local materials in a simple and direct manner without affectation or striving for effect; just the natural solution of a problem worked out with such stone, clay and timber as the artisan found ready to his hand.

The rock formation of Provence does not generally run in thin strata, like the formation in the Cotswold in England, but in thick strata that require breaking up before being of suitable form to work into the wall. The result is that the material lends itself better to the formation of a rubble wall than to one laid in courses, and one will observe that in nearly every example these walls are laid without any attempt to work either courses or bond, although in most cases large stones are built in at the corners forming crude quoins.

In certain localities a part of the stone appears to cleave into very thin sections, from a half inch to two inches in thickness, and this material is conserved in a very ingenious and pleasing manner. From two to three courses of this thin material are laid with a mortar joint of about an inch and then larger stones are worked into the wall. The courses of thin material are not extended to any great length, but are broken by the inserting of the larger stone. In this work the head joints between heavier stone are filled in with small pieces of rock, which resembles in a way the "garneting" used in English work. The general effect of a wall laid in this manner is that of one constructed of large stone bedded in a very heavy joint and is very pleasing and satisfying to the eye in the delightful texture produced.

In marked contrast to the stone work found in the Cotswold, where all jambs are worked to a true line and moulded lentils are placed over all openings, one finds here only roughly broken stone without any attempt at tooling or dressing, the work being simply broken to an approximate line by the hammer.

While the texture of walls of this character is very interesting, still the factor of colour that enters into the composition is of fully equal importance. In some sections the stone will run mostly to reds and buffs, in others to greys and browns, while in other localities greys broken with salmon and yellow will be found. This material, when laid at random in the wall with a mortar of natural grey tone, the stone being left rough as broken by the hammer, permitting a play of light upon its face, produces a surface that in texture and colour is most unusual.

Frequently the face of the wall is plastered. In every case when this treatment of the wall surface has been employed one will find that no attempt has been made to trowel the face to a true and even plane, but that the mortar has been applied to the wall in such a manner that all the variations of the surface show. The result is similar to the plastering on old adobe walls of the Spanish missions. In these plastered walls one cannot fail to note the wonderful soft harmonies of colour that enter into their make-up, an effect no doubt produced by time, all streaked, mottled and stained, yet blended in such perfection as only time and weather can produce, colours ranging from soft brown to buff, salmon, pink and grey with here and there strong touches of green of the moss clinging to the wall where perhaps water has trickled down from some broken cornice tile, and again the general surface texture is changed by a section of the plaster falling away and showing the stone work and jointing of the wall.

FARMHOUSE AT ST. MAXIMIM PROVENCE

FARMHOUSE AT AIX-EN-PROVENCE

These old wall surfaces are of such unusual interest that they are well worthy of careful study with the thought of possible application of their texture and colour to our modern work.

While the use of local material contributed greatly to the delightful quality of this old work, still another factor is manifest in the final result, and that is the direct working out of a plan suited to the needs of the moment. In nearly all cases the buildings were simply farm buildings of the peasantry and were planned to accommodate their needs. The family quarters were constructed, and adjoining them were the stables and other buildings for the stock and the storage of grain and fodder. These buildings were generally attached directly to one another, forming one building, and in only a few examples were they detached, in which case connecting walls were constructed, forming a threshing yard which was often paved with flat stones. The original buildings were generally added to from time to time as conditions might require, their form and roof outline being such as would best adapt themselves to the circumstances, the result being more like a product of [Continued on page 50]

ABOVE—FARMHOUSE NEAR AIX-EN-PROVENCE. BELOW—FARMHOUSE BETWEEN FREJUS AND LE PUGET

BEAUTY AND HARMONY ARE EXPECTED IN AN ARCHITECT'S OWN HOME — AND ARE HERE FULFILLED. WALLS, TAPESTRIED IN OLD GOLD, CARRY A COFFERED CEILING WHOSE BODY IS DULL AMBER GOLD, ENRICHED WITH SOFT BLUES, REDS AND BROWNS, ALL BLENDED WITH A FAINT GRAY GLAZE. IN THE RESIDENCE OF G. A. APPLEGARTH, ARCHITECT. EXECUTED BY A. QUANDT & SONS, PAINTERS AND DECORATORS.

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FARM HOUSE NEAR AIX-EN-PROVENCE

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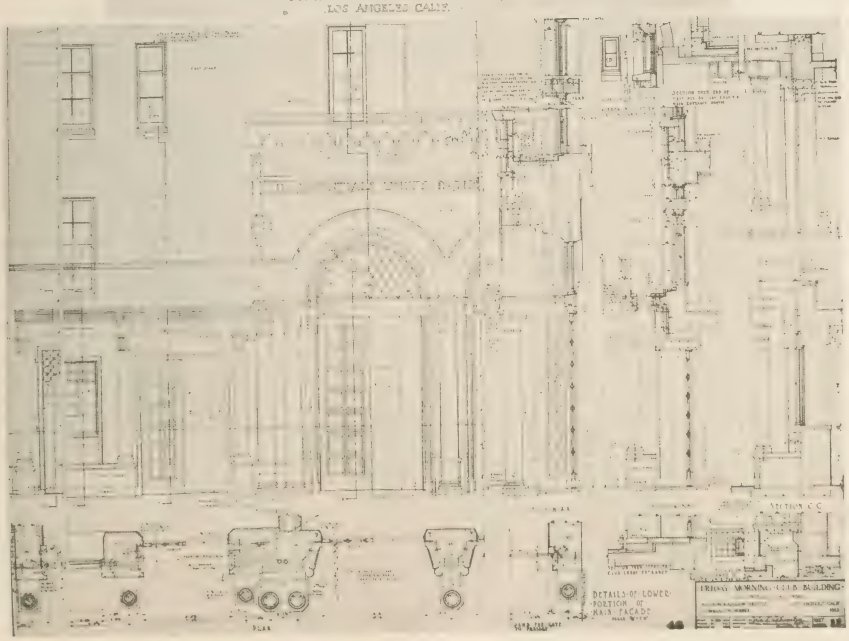


DETAILS OF MAIN ENTRANCE, FRIDAY MORNING CLUB, LOS ANGELES, CALIFORNIA, ALLISON AND ALLISON, ARCHITECTS

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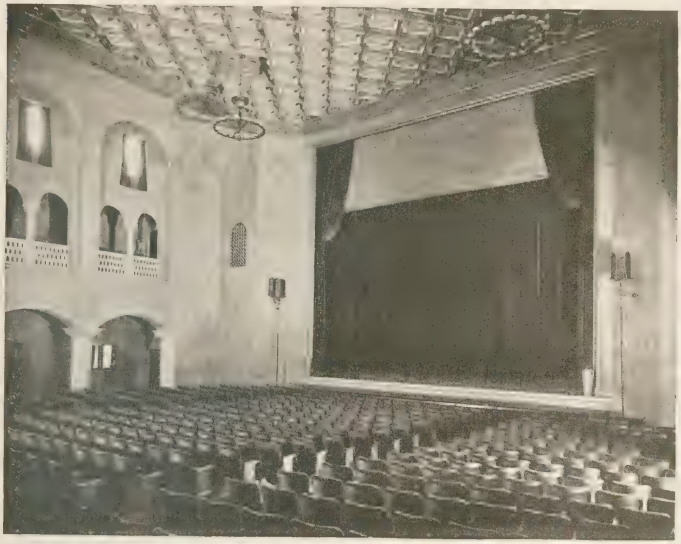

ABOVE—AUDITORIUM. BELOW—LECTURE HALL. THE FRIDAY MORNING CLUB, LOS ANGELES, CALIFORNIA. ALLISON & ALLISON, ARCHITECTS

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# THE INN AT LA VENTA, CALIFORNIA

BY GEORGE D. CHAFFIN

WHEN YOU leave the village of Redondo and enter upon the property of the Palas Verdes Company the town of La Venta can be seen on the distant hills. Coming nearer you are sure to catch the feeling of Spain or Sunny Italy. La Venta means an Inn or a resting place, and such is just what this attractive yellow-walled little building is. It invites you to stop and enjoy the beauty of the surrounding country; from the window of the large sitting room, and particularly from the terrace outside, the view out over the ocean is very suggestive of the coast line of Italy.

La Venta, the building, is designed to accommodate prospective owners of the Palas Verdes property for a casual luncheon or dinner; or over night visitors can enjoy its hospitality for a longer time. There are three bed rooms and two bath rooms on the main floor, and in the tower above is one bed room reached only by a stairway outside leading up from the patio. Continuing up another flight to the roof surrounding the small tower, your efforts to reach this commanding height are more than compensated by the magnificent view of the back country and coast line as far as Venice and Santa Monica.

The lounge or sitting room is spacious and comfortable with a large fire-place at one end, chairs, sofas, and tables effectively arranged, and the windows are hung in gay large patterned chintz which shows itself in the coverings of the two arm chairs in the photograph. The furniture comprises genuine antiques from Spain to give the necessary atmosphere, also reproductions for comfort. The dining room is arranged to accommodate twenty at table and furnished in a style suggestive of Southern Italy, while the kitchen and pantries are complete in every detail of modern convenience to meet the demands of larger numbers of people.

La Venta has become a very popular place in which to entertain with luncheons and dinners, and reservations for private dancing parties are frequently being made, the large lounge room offering an ideal floor for that purpose. So as an inspiration to the prospective buyer of property in the Palas Verdes estates it most satisfactorily fulfills its function and few there are among its vistors who fail to appreciate the beauty of the place and the charm of its hospitality.

INN AT LA VENTA, CALIFORNIA. PIERPONT DAVIS, ARCHITECT
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# ·EDITORIAL·

## *The Apprentice Problem*

Shortage of men in the building trades affects costs, time and quality. Labor has been criticized for holding down the number of apprentices. Many suggestions have been made, and in some cities both private and public trade classes have been established. But it takes more than a course of theoretical instruction to make an efficient craftsman.

The proposal is made in a recent trade journal that the American Institute of Architects—which, indeed, should be vitally interested in the proper training of craftsmen—outline a practical field training plan for apprentices to be called "the Institute Plan," and to request every architect to include in his specifications the following clause, "the contractor and each sub-contractor shall employ the maximum number of apprentices permissible under the trade regulations. The said apprentices to be trained under the Institute Plan."

This suggestion may not cover the whole question, for according to Mr. Gompers the young man of today wishes a white-collar job and it is contrary to American principles to force any particular calling upon a man against his will. However, it is worth considering by the profession. These trades furnish an honorable and (now) lucrative livelihood; the more publicity for these facts the better.

* * *

## *Praise For California*

In the last Journal of the A. I. A., a tribute was paid to the noteworthy success attained by the Southern California Chapter.

Besides maintaining a healthy internal organization, which is manifested by active participation in chapter activities, much has been done in the line of public service. Annual Honor Awards are made, for merit in different types of structures, to architects, owners, and contractors. The interest aroused by these awards, both locally and outside the community, has been of greater moment than the pride of the prize-winners; but the stimulus to the profession is certainly valuable.

Large annual architectural exhibits have been held, attended by many thousands who spent hours studying plans and photographs.

Chapter committees have devoted much time to preparing suggestions for the improvement of various parts of the local building ordinances.

The Chapter has encouraged and assisted the progress of junior draughtsmen and architectural students. And it has vigorously pursued a policy of general public education as to what constitutes good architecture and architectural service.

It is pleasant to repeat that the excellent record of the Southern California Chapter has received this well-deserved recognition in the official organ of the Institute.

* * *

## *The Legion of Honor Memorial*

Our December issue will be a special number which will contain very complete descriptions and illustrations of the new Legion of Honor Memorial in Lincoln Park, San Francisco, built and presented to the city by the late Mr. A. B. Spreckels and Mrs. Alma de Bretteville Spreckels. Unique in its purpose, its setting, its character and the sentiment connected with its creation, this building deserves especial and sympathetic illustration.

* * *

## *The Willis Polk Memorial*

Two large meetings of his fellow-craftsmen have been held, to consider plans for a memorial to the art and personality of Willis Polk. After the expression of many points of view, it was decided to authorize the committee on design and finance, first: to install in the California School of Fine Arts, as a temporary memorial, the Corinthian doorway which formerly stood in Mr. Polk's office, and within this a plain pedestal supporting a plaster model of his design for the Crocker Building Tower; second, to collect voluntary subscriptions up to $10.00 each, and make announcement to that effect among the crafts interested; and third, to design a permanent memorial at whatever time plans for the new, permanent building for the School of Fine Arts take shape.

This decision will allow a year or more for arriving at a final design, and the committee will be open to suggestion, preferrably in sketch form. It was felt that just the right idea to express both the soaring imagination of Willis Polk, and the beauty of his executed life work, had not yet been suggested.

The committee consists of Arthur Brown, chairman; Bernard Maybeck, Ernest Coxhead, Edgar Walters and E. Spencer Macky, Secretary, California School of Fine Arts, San Francisco.

*Detail of House, Auburndale, Mass. Henry J. F. Ludeman and C. V. Snedeker, Architects*

IT IS evident that the builders of this house loved brick as a material and brickwork as an art. The fine chimney breast and the chimney tops, the timber work, with the varied brick paneling and the general field of the English Cross bond present an ideal picture of how a brick house should be built.

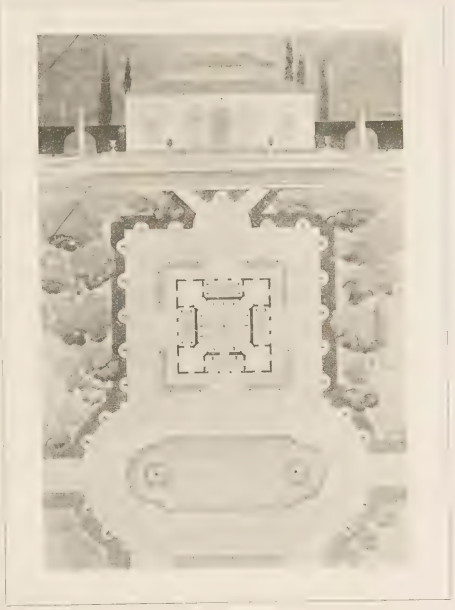
In our "Architectural Details in Brickwork" we show more than a hundred halftone plates of artistic brick subjects. The collection, issued in three series, ready for filing, will be sent to any architect requesting it on his office stationery. Address, American Face Brick Association, 1767 Peoples Life Building, Chicago, Illinois.

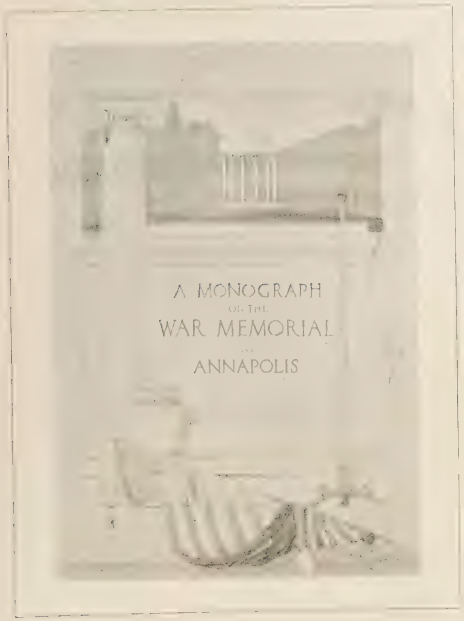
# SAN FRANCISCO ARCHITECTURAL CLUB

AS STATED in the constitution of the San Francisco Architectural Club, the object of this Association shall be the study and promotion of Architecture and the skilled Arts, and to bring into social relation those interested in this subject. Though unquestionably a social institution where entertainment and recreation occupy important places, it has also acquired for itself a reputation as an educational institution; it is with this phase of the club's activities that this article is chiefly concerned.

The education of the student draftsman, or more particularly assisting him to secure for himself an architectural education, has long been one of the high ideals of San Francisco Architectural Club. Perhaps the surest way of helping him on in his education is to keep alive in the individual a constant desire for knowledge, thus causing the incentive to study to come from within. Association and acquaintance with older and more experienced men, and access and reference to the club's excellent architectural library, and numerous current architectural periodicals, create a desire for greater knowledge, while the system of classes provides a means for systematic study.

To young architectural draftsmen employed in architectural offices, whose circumstances do not permit a course of study at one of the recognized schools of architecture, the Club presents the only means of following






an organized course of study in Architectural Design. It points with pride to many men who, having taken advantage of the opportunities in the past, have continued onward and are now among the ablest in their profession.

The educational work of the Club is centered in the Atelier. Here greatest emphasis is placed on the study of Architectural Design. The San Francisco Architectural Club is the western headquarters of the Society Beaux Arts architects who sponsor the Beaux Arts Institute of Design, and the method of study outlined by the latter is followed in the Atelier. Anyone interested in Architecture may register for this course without extensive previous training, a knowledge of the Five Orders of Architecture being all that is required. Students are segregated into various classes and programs are issued to them at appointed times. The programs of the lowest grade outline exercises in the use of Architectural Elements. Those of the next grade are studies of simple problems in plan and elevation; and progress of the highest grade outline large plan projects and grand composition. A similar method of study is followed in each class. At apponited times programs are issued and the student is required to make an esquisse (a sketch) which represents his solution of the particular problem. This esquisse must be made without reference to documents, and completed within nine hours. The original esquisse is kept and later exhibited for judgment with the final drawing. A copy is given the student and he is then allowed from six to eight weeks to study the problem thoroughly and make his Render (or finished) drawing. In doing this, he is ex-

pected to make free use of architectural documents, and thus acquire an architectural vocabulary. Here the Club's excellent architectural library is a most valuable asset. From time to time during this period, he presents his studies to a patron for criticism and advice. The patrons usually are men who have studied at the Ecole des Beaux Arts in Paris and are now actively engaged in the practice of their profession. The final drawings are sent to New York, where they are judged together with others from all parts of the country, and awarded credits according to their merit.

The above describes the most important part of the course; to complete it, other types of problems must also be taken, and on completion a certificate of proficiency in Architectural Design is issued to the student.

In addition to credit toward the final certificate, many special prizes are offered in these competitions. The greatest and most coveted of these prizes is the annual Paris Prize of the Society of Beaux Arts Architects, won in 1919 by a member of the San Francisco Architectural Club Atelier. The winner of the prize receives a payment of $3000, distributed over a period of two and one-half years, and is authorized by special decree to follow the lectures and take part in the competitions of the First Class in the department of architecture at the Ecole Nationale et Speciale des Beaux Arts in Paris.

The Architectural League of the Pacific Coast encourages participation in the Beaux Arts Society competition-and in the past has conducted an annual travelling scholarship competition with a prize of $1000 to the winner. Interest in this scholarship is being revived, and it is expected that in the near future, these competitions will again be held and the annual prize awarded.

The San Francisco Architectural Club also offers book prizes of $5 and $10 each for the best solutions in each of the regular competitions. During the season 1923-24, book prizes aggregating $50 were awarded. In addition, an annual book prize of $25 is offered by a local book dealer for the best work of the season.

Classes in other branches of Architectural education are also conducted by the Club whenever the number of students is sufficient to assure their success.

* * *

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912

Of Pacific Coast Architect & The Building Review, published monthly at San Francisco, Calif., for October 1, 1924.

State of California, County of San Francisco, ss.

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Harry F. Collier, who, having been duly sworn according to law, desposes and says that he is the Publisher of the Pacific Coast Architect & The Building Review, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, Harry F. Collier, San Francisco; Editor, Harris Allen, Oakland; Managing Editor, none; Business Manager, Harry F. Collier, San Francisco.

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5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is..... (This information is required from daily publications only.)

HARRY F. COLLIER, Publisher.

Sworn to and subscribed before me this 29th day of September, 1924.

[Seal.] JULIA W. CRUM,

(My commission expires June 29, 1926.)

(Continued from page 6)

nature than a studied architectural scheme.

The floors of stock and storage buildings were formed by the natural soil, while those of the living sections were generally made of flat stone or tile laid upon the earth. The second floor was supported by timbers in most cases left in the round and only occasionally hewn to the square. These timbers were approximately six to eight inches in diameter and spaced about three feet centers. The floor of the second floor chambers, which was of roughly sawn boards, was laid directly upon these timbers and formed the ceiling of the lower room. In some instances a tile floor was laid over this wood floor, the tiles being bedded in mortar in the usual manner.

In many of these old houses the stair to the second floor was from the outside; when this feature is introduced it always produces a pleasing note in the design, if one may call it design, of the exterior. These stairs are in all cases of stone and form an integral part of the wall of the building. Frequently a rough wooden trellis is constructed over the stair and landing, and the vine which is ever present in this locality serves the dual purpose of utility and beauty.

Windows are fitted with sash that in all cases swing in, which is in marked contrast with English casements which swing out, and in many examples these windows are fitted with board shutters painted in soft blues or greens, which add a very delightful colour note to the scene as they are swung back against the wall with its subdued tones of pink and grey.

The doors are generally of very simple construction, being constructed of two thicknesses placed at right angles to each other, the outer placed vertically and the inner in an horizontal position, the two layers being nailed together with iron nails which are clinched. Plain hand-forged strap hinges extending across the face of the door are commonly used. And the latch, also hand-forged, is equally plain.

While mass and line are the dominating features in all design, still colour and texture are hardly of secondary importance, and this factor of colour and texture applies very strongly in connection with the roofing of the farm buildings of Provence.

After making a study of old English roofs, one is impressed with many marked differences, both in construction and texture, but more, perhaps, in colour.

As to construction, the roofs in Provence are in most cases made at about one-third pitch or even flatter. In place of rafters extending from the wall plate to ridge, heavy timbers in the form of purlins, running parallel with the wall, are used. These purlins are placed about three feet centers and the roof boarding is laid upon them.

The tile in section is in the form of a segment of a circle and measures about eight inches in width at the butt, with a crown of two and three-quarter inches, and tapers to six inches in width at the top with a crown of two and a half inches. The length is approximately eighteen inches and the thickness one-half inch. Variations in these dimensions occur, depending upon the locality. The measurements given are, however, quite typical of most sections. In one area tiles were found that in section were similar to the end of an ellipse and about seven inches in width at the butt. These tiles produced a very pleasing texture to the roof, the lines of the tile being accented by the sharpness of the curve.

In laying this tile the bottom tiles were laid upon the roof boarding, being bedded in mortar and sometimes in clay. The cover tiles were then laid over the bottom tiles, inter-locking with them in the regular method employed in the laying of Spanish tile. No nails or pins were used in this work, the tiles retaining their position by their own weight.

Ridges and hips, which occasionally occur, were finished by laying of one course of tile in the usual manner, and as the tiles are tapered from end to end they were always lapped. This is in marked contrast to English work where, when a ridge is finished out with a half round tile, the ends are butted and the tile bedded in cement. The tiles in this case being of the same dimensions at both ends are never lapped.

The butt line of the tiles varies more or less, the work being done by eye without the assistance of a stretched line. At the eave line the same variation occurs as one notices in the general line of the butts.

The texture of the roof is more or less controlled by its structure and the form of the tile used, and shows very marked variation from English roofs where flat shingle tile are employed. Also in English construction the rafter is used in place of the purlin, and as, one will note, the sagging between the rafters of the cross pieces to which the tile are fastened brings the line of the rafter more or less into evidence, producing an effect that is characteristic of nearly all old English roofs, while this feature is entirely lacking in the work in Provence. However, the difference in form of the tiles exerts the greatest influence in determining the general texture of the roof surface.

In old tile roofs in England our attention is always attracted to the soft yet glowing tone of old rose that seems to dominate all other colours that may occur in conjunction with it, the yellow of the stone crop or the green of the moss, and this colour comes from the surface of these old tiles that have stood the weather of centuries. In breaking one of these tiles you will find that this same colour extends practically through the tile. On the other hand the roofs in Provence possess a wonderful quality of grey tinged with rose and you will find upon close examination that the tiles were originally of a red colour but have faded out through the passing of the years, as is clearly indicated when an old tile is broken and examined, the center and inner face showing red while the exposed face is of a grayish rose. These old roofs were generally covered by lichens of grey, yellow and green holding very close to the surface of the tile, while in England moss and stone crop growing to a thickness of an inch or more, produces a very different effect, both in texture and colour.

Another interesting use to which the same tile as used upon the roof, is employed, is in the treatment of the cornice. When the wall has reached the necessary height for the building of the cornice a row of roofing tiles is laid on top. These tiles project beyond the face of the wall from two inches to six inches, and are laid with the crown of the tile up. On top of this course of tile another course is laid breaking joints with those below and projecting from the face of the lower tile in the same manner that the first course projects from the wall. These tile courses vary in number in different examples, from two to as many as six or eight courses. In a very few cases a bed course of flat tiles is laid upon each course of curved tiles before the next course is put in place. A similar treatment was used in the finish of the gables in some instances, but only one course of tile was employed. This method of forming a cornice by the use of tile produces very interesting play in light and shade, and is one that could be used to very good advantage when there is an abundance of strong sunlight.

Due to changes in economic conditions many of these old farm houses have been abandoned and are falling rapidly into decay. And very often one will see a large group of buildings which at one time had been a prosperous farm, roofless and with walls badly cracked or fallen, and yet in their ruined state still possessing a quiet charm and dignity.

One cannot help but experience a feeling of regret in looking at these structures and observing their decay. And the thought will often recur to one in journeying about the country of the untold value that this old work could be to America in suggestion as to mass, line, texture and colour, if it were only possible to transport them to our shore.

Aix-en Provence, February, 1924.

# MONTHLY BUILDING SURVEY

BY R. GILES, OF S. W. STRAUS & CO.

CALIFORNIA cities as a whole, and those of Arizona, showed strong activity in building during September, although those of the Northwest and the Inter-Mountain States, with few exceptions, report seasonal reductions. This is shown by analysis of the figures shown in the Pacific Coast section of the National Monthly Building Survey of S. W. Straus & Co.

Official building permit figures from 77 cities of the seven Pacific Coast States are comprised in this survey, showing a grand total of $40,760,719 in building permits issued during September. This figure is 3 percent less than the total for August but 3 percent greater than that of last September.

In California, however, 55 cities, reporting a total of $34,137,986, show a 2 percent gain over August, and a 4 percent gain over last September. Eliminating the dominant influence of the Los Angeles figures, 38 percent of the whole, the other 54 California cities show a 9 per cent gain over August, and a 13 percent gain over last September.

Los Angeles, reporting $13,090,467 for September, shows reductions of 4 percent from the August total, and of 8 percent from that of last September, but a 27 percent gain over that of September, 1922. In the Los Angeles metropolitan area, 13 municipalities, with a September total of $16,724,781, show a 5 percent reduction from August, an 11 percent reduction from last September, but a 26 percent gain over September, 1922.

San Francisco reports a September total of $5,671,784, the highest monthly record in three years with the exception of August, 1922. It shows a 40 percent gain over August of this year, a 95 percent gain over last September and a 92 percent gain over September of 1922. In the San Francisco Bay metropolitan area, 13 municipalities, report $10,128,813 for September, which is 11 percent over August, 50 percent over last September, and 68 percent over September of 1922.

The accompanying table gives the September building permits for twenty leading cities of the Pacific Coast and shows by percentages, plus or minus, the relation these figures bear to comparative previous records of these cities.

| | Building Permits Issued in September | | Percentage of + (gain) or − (loss) | | |
|---|---|---|---|---|---|
| | Number | Cost | Aug. '24 to Sept. '24 % | Sept. '23 to Sept. '24 % | Sept. '22 to Sept. '24 % |
| Los Angeles | 4,553 | $13,090,467 | − 4 | − 8 | + 27 |
| San Francisco | 918 | 5,671,784 | + 40 | + 95 | + 92 |
| Seattle | 1,020 | 1,439,970 | − 31 | + 2 | + 6 |
| Portland | 1,558 | 2,548,573 | − 19 | + 7 | + 66 |
| Oakland | 1,211 | 2,502,144 | − 17 | + 16 | + 39 |
| Tacoma | 363 | 546,860 | − 29 | + 7 | + 72 |
| Salt Lake City | 137 | 445,525 | − 12 | +133 | + 34 |
| Long Beach | 471 | 2,368,746 | +126 | + 68 | + 79 |
| Spokane | 212 | 203,724 | + 10 | + 28 | − 28 |
| Sacramento | 318 | 622,016 | + 24 | + 44 | + 83 |
| San Diego | 642 | 985,567 | − 39 | − 24 | + 14 |
| Fresno | 142 | 147,417 | − 1 | − 50 | − 47 |
| Berkeley | 426 | 805,809 | − 10 | + 5 | + 70 |
| Pasadena | 320 | 923,899 | − 29 | − 12 | + 17 |
| Stockton | 127 | 231,798 | − 37 | − 26 | + 55 |
| Glendale | 246 | 781,687 | + 13 | + 18 | + 20 |
| San Jose | 96 | 721,990 | +141 | +290 | +464 |
| Ogden | 33 | 110,300 | − 2 | − 38 | +128 |
| Phoenix | 99 | 214,016 | + 1 | + 66 | +172 |
| Everett | 170 | 79,484 | −501 | + 48 | +141 |


# PUBLIC ARCHITECTURE IN FLORIDA

ESTABLISHING a record equalled by few cities in the United States having populations the same as Lakeland's, 18,000, citizens of this Florida city have just voted to bond in the sum of $1,069,000 for civic improvements. The bond issue which just passed, carrying by a majority of more than six to one, will give Lakeland some of the most beautiful municipal buildings to be found anywhere in the South, and the most beautiful in Florida, leading architects declare.

Plans of the new buildings to be erected were drawn by Architect Franklin O. Adams, Jr., of Tampa, Florida. The City of Lakeland announced that a contest would be held between a select number of Florida architects, the best drawings of the public buildings to be accepted and the prize money awarded in the event that the bond issue carried. The work of the Tampa architect, beautiful in every detail, was selected as the most appropriate in the contest held long before the voting of the bond issue.

Lakeland, located in the hills of Polk County, Florida, the richest country per capita in America, and the largest citrus producing county in the world, has more than doubled its resident population since the census of 1920.

Work on the various projects will start within a very short time.

* * *

# A SURVEY *of the* OFFICE BUILDING WINDOW PROBLEM

[CONCLUDED FROM THE OCTOBER ISSUE]

*Stability*. Since there is no device for holding these windows open except by friction of the operating fixtures, they often slam shut in a wind, sometimes with sufficient force to break the glass. Although they can be adjusted to work stiffly, this interferes with convenient operation and cleaning, and even then, the windows tend to work shut through vibration.

*Strength and Rigidity*. The character of the operating fixtures is such as to permit considerable side sway to the sash when opened, causing undue wear on the pivots and increasing the danger of falling out of the frame.

*Weathering*. The same objections from a weathering standpoint hold for this type as for the casement window.

*Ventilation*. Is not considered to be as good as for the transomed casement.

6. *Vertical Reversible Windows:*

This window would correspond in all details, except operating fixtures, with the hinged double casement.

(a) *Advantages: Cleaning*. Cleaning operations are somewhat safer and more convenient than for the hinged casement, since both sides of the sash can be reached equally well from the interior.

*Operation*. Although there is no advantage over the hinged casement window in this respect, the convenience of operation is considerably greater than for the double-hung type.

*Stability*. The difficulties encountered in the horizontal reversible window do not seem to apply in this case, since there is no tendency for the window to close by gravity.

*Ventilation*. Same as casement window.

*Appearance*. Same as casement window.

(b) *Disadvantages: Cost*. The cost is somewhat higher than other types, constructed of the same quality of material and workmanship.

*Maintenance*. The same objections apply in this regard as for the horizontal reversible window, although somewhat less trouble is experienced in this case.

*Miscellaneous*. The inherent disadvantages of complex operating fixtures, difficulties in obtaining accurate adjustment in installation, and expensive finished hardware are other objections common to a window of this type.

### VIII. CONCLUSIONS

A consideration of the various merits of different types of window discussed in Sections V and VI, with particular attention to the special problems peculiar to the new building seem to indicate that the most suitable selection would lie between a simple counterweighted double-hung window, either of wood or metal, and a hinged metal double casement with transom. For general utility and satisfaction these two types outclass all others. The simplicity and well established reliability of the double-hung window combined with relatively low cost are very strong points in its favor. The fact that this window is particularly adapted to wood construction is also a most important economical consideration, and if a wooden window is decided upon, the double-hung type is undoubtedly the most desirable choice.

A metal window can scarcely be justified economically for this building. However, balancing the consideration of first cost, is the fact that a metal window carries the important advantages of increased durability and longer life, reliability of operation, greater strength, and lower maintenance costs.

If metal construction is decided upon, the hinged casement should be given careful consideration, in comparison with the double-hung window. The casement type seems to most nearly fulfill all the requirements peculiar to our particular building. It combines ease and safety in cleaning with convenience in operation, affords the best solution of the ventilating difficulties in view of the exposure to strong west winds, and will prove practically as effective in the elimination of noise and protection against the leakage of air and dust as any other type.

Various San Francisco office buildings were inspected where different classes of installations could be examined and windows were discussed in detail with the managers. The data secured was valuable in making up this report.

After a careful consideration of the above report the Reversible Casement with Reversible Transom, made entirely of steel, was purchased. This window was found to cover most of the requirements enumerated in Section I, was economical for first cost, and indications are the maintenance will be especially low.


A RECORD of most satisfactory growth is displayed by the Built-in Fixture Company of Berkeley, which held its annual meeting the past month.

The company manufactures about fifty different articles of built-in furniture, including folding wall tables, folding wall seats, ironing boards, cupboard, medicine closets and a number of special combination fixtures. All of the devices are standardized in manufacture as well as installation and are interchangeable so that they can be arranged in assemblies, much after the fashion of sectional bookcases.

Starting with monthly sales of $1300 in 1920, the business has grown with ever-increasing rapidity, the sales for the year ending July 31, totaling $150,981.

The company employs forty-five people and has over $100,000 capital in use. Dealers are maintained in California, Oregon, Washington, Idaho, Utah, Texas, Arizona, Colorado, Hawaii, Mexico, Wyoming, Georgia, Ohio and Alabama. During the past month two carloads of Peerless fixtures were shipped to a dealer in Connecticut.

## SAVE MONEY—KEEP ON BUILDING

"Construction is the balance wheel of American industry," says Secretary of Commerce Hoover in a foreword to the recently-issued report on Seasonal Operation in the Construction Industries, made by a committee of the President's Conference on Unemployment. "The ebb and flow in the demand for construction, seasonally and between different years, to a large degree affect our economic stabliity."

Then, summarizing the findings and recommendations of the committee, he states:

"Bad weather is not the principal cause of seasonal idleness. Customs which became fixed when builders had not yet learned how to cope with adverse weather conditions have not been changed to meet improvements in building materials, the development of new equipment, and innovations in management methods. For most types of construction it now is possible to build the year round in all parts of the United States."

Secretary Hoover and the committee charge materials manufacturers and dealers, as well as all other elements in the building situation, with the responsibility of educating potential builders to the fact that they *can* advantageously build in cold weather and as to *how* they can do so. The Department of Commerce thus lays the foundation for a movement to "keep on building."

Data assembled by the U. S. Gypsum Company last year show that building costs in winter are materially less than those in summer. Completion is quicker. Materials are cheaper during the "off season." Labor is more efficient, easier to find and less exacting as to wages. Contractors who employ men the year-round are not confronted with demands for bonuses and extra wages such as are demanded during peak-seasons, when the industry is working on an eight-months-out-of-twelve basis. Modern equipment makes it possible to maintain the proper temperatures in buildings under construction at lower cost than previously was necessary.

In this survey, reports were obtained on one building costing $750,000, on which a saving of $87,710 was made by winter construction. Brick-layers, who during the previous summer were being paid $14, $16, and even $20 a day worked on this job at $10, and their efficiency was found to be 18 percent greater than in hot weather. The brick-work cost a total of $28,150. Had it been done during the peak period of the preceding summer, it would have cost $5,630. Saving on other labor amounted to $25,680, and $16,030 was saved on materials as compared with what they would have cost in the summer.

Another contractor estimates that protection of concrete in winter cost him 5 percent of the contract, but this this was more than offset by economies in labor-costs.

Similar economies are possible through the use of gypsum building materials. Many of them are factory-cast and consequently are unaffected by temperature, and those that are not cast set into their initial hardness more quickly than other materials. Sheetrock wall-board is one of the cast materials and it makes winter-construction of small dwellings possible. For this reason it has been used in many housing projects which had to be completed in winter. Besides being unaffected by cold, this material has the advantage of coming in large units, which speeds up installation and effects economy in labor-cost.

In analyzing conditions affecting plastering, one of the principal dangers is that the keys which form the mechanical bond between the plaster and wood lath are likely to freeze before they set and so fail to function as a clinch. Even where steam-coils or salamanders are installed, there is the danger that, while the plaster on the inside may set, the keys will freeze.

For this reason the company has perfected Gyplath, a fire-proof substitute for wood lath, which entirely eliminates the keys and makes it possible for the plasterer to work on a solid background of insulating material which keeps the cold out until the plaster on the walls and ceilings has entirely set.

The advantage of using gypsum plaster is that it sets in a few minutes and attains virtually its full strength within 24 hours. So it is not necessary to maintain heat in a gypsum-plastered room more than one day. Furthermore, the use of gypsum wood fibre plaster obviates the necessity of using sand which, when it is damp and frozen, causes delays and difficulties in plastering.

All gypsum fireproofing, tile and poured constructions can be carried on in winter with a minimum of additional expense. Structural gypsum generates sufficient heat in the mixture to keep it from freezing during the few minutes required for it to get its initial set.

Use of such materials as these will, as Secretary Hoover points out, mean an improvement of labor and other conditions in the building industry and a material scaling down of the congestion and expense of the nation's annual building program.

* * *

## THE BATH NATURE INTENDED FOR US

No bath room is complete without a shower.

A Shower Bath is more refreshing and more invigorating than a tub bath, and yet it takes less water.

Many people have objected to the brass shower head, as it soon turns dark and spoils the looks of an otherwise clean looking bath room.

The spray holes on brass heads soon clog, due to corrosion, and the effectiveness of the shower is injured.

The "White Bear" China Shower Head adds to the appearance of the bath room. It is clean and stays clean. There is nothing to corrode, and any solid matter can be easily and quickly removed by taking off the face.

* * *

How much granite does it take to fill a million dollar contract for the granite work on a modern building?

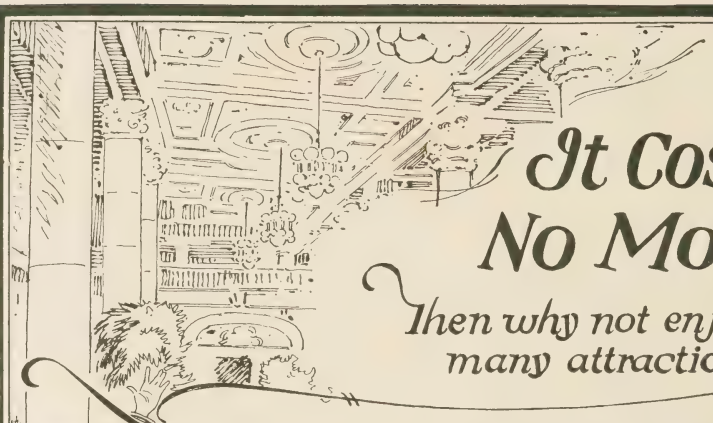
Ten thousand tons of granite, or five hundred carloads—that's the amount which will be used by the Raymond Granite Company of San Francisco on the new Los Angeles County Hall of Justice. Contract for the work has just been awarded to the firm, it has been announced by officials.

Every bit of granite will be quarried in California, at the Knowles' Quarry in Madera County, the largest granite quarry in the West.

That Los Angeles is far from being in the devastated financial condition generally believed is evidenced by the construction program, financial leaders declare.

The new building will cost $4,000,000 and will be completed December 1st, 1925, according to the contractors' schedule.

The purchase of the granite in California, from a California concern, has been widely commended by contractors throughout the State, who have long declared that California quarried granite is actually superior to the Vermont product.



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# PACIFIC·COAST ARCHITECT

WITH WHICH IS INCORPORATED THE BUILDING REVIEW

VOLUME · XXVI · DECEMBER · 1924 · NUMBER · SIX

PRICE 50 CENTS


ROY SELDON PRICE, ARCHITECT

*THE ILLUSTRATIONS ON THIS PAGE ARE FROM THE HOME OF A MOTION PICTURE PRODUCER OF INTERNATIONAL RENOWN. THE ORNAMENTAL TILE WAS SUPPLIED BY THE CALIFORNIA CLAY PRODUCTS COMPANY, MANUFACTURERS OF GLAZED TILES OF EVERLASTING ENDURANCE. THE UTMOST CARE IS USED IN DESIGN AND COLORING. THIS COMPANY SPECIALIZES IN TILE MANTELS, WAINSCOTS AND FLOORS, AND IS NOW DEVELOPING AZTEC ORNAMENT FOR THE DECORATION OF BUILDINGS OF THE SPANISH TYPE.*

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ILLUSTRATIONS



*An Illustrated Monthly Magazine for the Architect, Contractor and Home Builder*

PUBLISHED BY WESTERN STATES PUBLISHING CORPORATION

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NED BRYDONE-JACK, ADVERTISING MANAGER

Address all communications to Business Office, 133 Kearny Street, San Francisco. Telephone Garfield 5121. Price, mailed flat to any address in United States, Mexico or Cuba, $3.50 a year; single copies, 35c; to Canada, $4.00 a year; foreign countries, $4.50 a year. Entered at the Post Office in San Francisco as second-class matter

EASTERN REPRESENTATIVE: JOHN D. ROSS, 608 OTIS BUILDING, CHICAGO, ILLINOIS

Design by William Mooser, Jr.

PACIFIC·COAST·ARCHITECT
WITH · WHICH · IS · INCORPORATED · THE · BUILDING · REVIEW
VOLUME XXVI · SAN FRANCISCO · DECEMBER, 1924 · NUMBER SIX

CALIFORNIA PALACE OF THE LEGION OF HONOR. GEORGE A. APPLEGARTH, ARCHITECT

# AN ADVANCE IN MUSEUM DESIGN

BY CHARLES W. MEIGHAN

ELIMINATION of museum fatigue, illumination, acoustics, heating and ventilating and many other problems were solved in a truly modern way in the design and construction of the California Palace of The Legion of Honor, formally dedicated on Armistice Day in Lincoln Park, San Francisco.

Preliminary to the planning of the building, Mr. George A. Applegarth, the architect, made inspections of all the American museums, as well as a careful study of the plans of museums of importance in the Old World, so that the noble edifice may well be said to be "the last word" in museum construction. For that reason, if no other, THE PACIFIC COAST ARCHITECT presents in the pages of this number, a selection of working plans of the architect, together with a group of plates which portray the manner in which the numerous special problems were met and solved.

In a setting more dramatic than the Taj Mahal and just as beautiful, the California Palace of The Legion of Honor is situated on the highest point in Lincoln Park, overlooking the ocean and the Golden Gate, surrounded by terraced gardens and with an inspiring approach.

The style of the monument is French Renaissance of the period of Louis XVI. This lends itself well to the quiet dignified treatment of museums. Most of the museums of Europe have been old palaces and civic buildings made over, but in America each new museum has been an entirely new creation carefully studied for the purpose of perfecting it in every detail of plan and equipment. So, in the execution of this work, we find an unusual combination of the artistic beauty of other ages with the practical utility of the advanced, modern construction of our day.

ELIMINATION OF MUSEUM FATIGUE

In former museums, little has been done to relieve or eliminate the greatest bane of all museum directors—museum fatigue. But here the architect has given great thought to the problem, with the result that seats have been provided in all galleries at proper distances from the walls so that visitors may stop and rest as often as the desire overtakes them.

Concentration of light on the picture plane and elimination of glare by the most modern lighting methods eliminates the usual eye-strain. This welcome relief is still further assured in the treatment of the flooring. Oak laid in herring-bone pattern, and stained very dark, prevents reflection to the eyes of visitors or to the glass on the pictures. The floors, too, have a special finish, giving a grip to the shoes which eliminates another source of museum fatigue, that caused by constant slipping on polished wax floors.

Still further carrying out the reduction of fatigue to a minimum, two gardens have been placed on the circuit of the galleries, with fountains, semi-tropical plants and flowers, among which are placed examples of architectural sculpture. These garden courts will also serve as places of rest.

A tea room is provided on the terrace floor where refreshments may be served for luncheon and tea and refreshments are to be served, also, in the garden adjoining the tea room.

REST COURT, CALIFORNIA PALACE OF THE LEGION OF HONOR

IDEAL ILLUMINATION

Perhaps the most important element in the presentation of works of art is illumination. For the various classes of exhibits, ideal natural illumination is provided here. All were given the type of lighting originally used by the artist in producing them.

For tapestries, there is clere-story lighting, as well as for certain sculptures. For paintings, top lighting at 45°, for the low relief bronzes, high side lighting and for architectural sculpture, the full overhead lighting of the garden courts.

For the evening exhibitions, the installation of the artificial illumination is unique. To insure that the exhibits will appear as well in the evening as in the day-time, artificial light is projected from concealed sources at the same angles as the natural illumination.

In all galleries, the picture plane will receive double intensity of light, thus concentrating immediate interest on these objects.

From a subdued light in the entrance lobby and vestibule, the illumination is graded up to a brilliant intensity in the grand galleries.

California sunlight by day and artificial flood-lighting by night, illuminate the massive walls of the exterior, thus typifying an ever-lasting beacon to the World War heroes to whom it is dedicated.

BALANCED HEATING PROVIDED

By a system of forced ventilation and concealed radiators, uniform temperature and humidity will be maintained night and day throughout the year, insuring the comfort of visitors and protecting art objects from shrinking and swelling through changes of temperature and humidity.

Every particle of dust is removed from the air before it enters the building by a system of washing familiar in modern theater and other ventilating systems.

A perfect balance for the heating load is afforded at all seasons by three low-pressure, oil-burning boilers. The flue from these boilers is carried by forced draft underground 100 feet from the building and turned up in a clump of trees to avoid smoke or fumes about the building. Boilers and all machinery are outside of the structure itself and underground, to avoid fire danger and eliminate noise and vibration within the building.

ELIMINATION OF DUST

Next to the fatigue problem, which here has been so successfully met and solved, the museum director's chief worry has been the elimination of dust on objects of art and the problem involved in its removal from delicate objects.

Unusual attention has been given to this problem by Mr. Applegarth, with the result [Continued on Page 37]

CALIFORNIA PALACE OF THE LEGION OF HONOR. GEORGE A. APPLEGARTH, ARCHITECT

# EXTERIOR A TRIUMPH IN STUCCO

BY E. F. HALLORAN, CONSULTING ENGINEER

CAEN IMITATION STONE: It was desired that this building have the appearance of a caen stone building, and this necessitated a material of the delicate tone and texture of caen stone. Manti stone approaches this very closely, but experience has shown it will not stand the climatic conditions of San Francisco. An exhaustive study was made of the available materials, with the conclusions that to obtain the durability necessary to withstand the climatic conditions of this locality it would be necessary to go into the harder building stone, such as granite. This would have meant sacrificing the desired color scheme. Concrete was accepted as having the necessary durability and color possibilities.

With this in mind samples of Portland cement stucco were applied to the concrete walls for observation. In some of these samples crushed Manti stone and crushed travetine were used as an aggregate because of their color properties. Due to the fact that experience has shown that in San Francisco these stones break down for exterior use under the existing climatic conditions, they were discarded as aggregates. Samples were then made by using Portland cement, high grade Silica sand and ground Mineral Oxide as a coloring agent. Investigation showed that these materials properly combined and applied stood the exposure conditions to be considered, and the main part of the aggregate, namely Silica, was an element which is indestructible by weathering. Numerous samples were made up at the building and applied and closely observed for evidence of any craze cracking and hardness, and samples of these materials were tested in the laboratory and found satisfactory. This combination of materials was then decided upon for the finish coat, and it was decided that it should be machine mixed and delivered to the job in this condition so that the mixture would always be under absolute control. This was considered very important, due to the delicate tons of color desired.

BASE COAT

Part of the surfaces to which the base coat was to be applied were ordinary concrete walls. The majority of the area, however, consisted of hollow tile panel walls with concrete columns. It was desired to have a base coat which would have maximum strength and bonding


EXTERIOR
CALIFORNIA
PALACE OF THE
LEGION OF HONOR

quality, both to the tile and to the concrete, and a base coat that could be absolutely trued up for perfect alignment for all the wall surfaces and run work. A thorough investigation was made into this matter and it was decided to apply this base coat by means of the cement gun in preference to hand application. Investigation showed that Gunite properly applied had the quality of bonding to both tile and concrete to the extent that the bond was stronger than either of the materials it was applied against. Numerous tests were made of this, showing that the line of failure was back into the concrete surface, itself, instead of at the line of bond. It was also found that a leaner mixture could be applied by means of the gun, which mixture eliminated considerable shrinkage in setting.

Also, a very dense mass could be applied with practically all voids eliminated.

The mixture was uniform and under control at all times. Compared with hand plaster made with a mixture of the same aggregates the Gunite samples showed 25 percent more weight due to its greater density. A minimum amount of water could be used, giving increased strength to the base coat and further eliminating voids. Furthermore, the strength of Gunite applied in this manner is much greater than plaster applied in any other manner; in fact, exceeding that of ordinary concrete. A number of buildings have been finished for a number of years with this material and they were very carefully examined to determine the bond and the presence of cracks and were found very satisfactory. For this reason it was decided to apply this base coat by means of the cement gun.

### ORNAMENTAL CAST WORK

It was desired to have the ornamental cast work possess the same quality of durability as the balance of the exterior finish. Sample castings were made up by means of the dry tamp process and samples were also made up from the wet pour process. At the end of twenty-eight days these were tested, both in the laboratory and by means of sand blast to determine their comparative hardness. It was found that the wet pour castings were highly superior in strength and hardness, evidently due to the fact that in the dry tamp castings sufficient water was not present to have the proper hydraulic action upon the cement, and to insure proper curing of same throughout the mass. Under sand blast the dry tamp castings in some places would show some hard spots on the surface and in other places would be very soft, particularly after the outer surface was eroded, showing that the proper setting action of the cement had not taken place throughout. This condition did not exist in the wet pour castings, which developed the strength and hardness of a very good grade of concrete.

### APPLICATION—GUNITE BASE COAT

One thing insisted upon for the application of the base coat was a perfect alignment of all surfaces. As this building was to have the appearance of a stone building, this was absolutely essential. The method of procedure to obtain this alignment was as follows:

Wire grounds were placed to define the various units of the building. On the straight walls points were given at approximately 50-foot intervals set with a transit to insure the alignment of all pilasters, piers, plane surfaces and moulds. From these reference points the various features were located and the arrises and plane surfaces defined by fine wires, properly placed.

On the plain areas of hollow tile walls which were broken up by concrete columns, due to the combination of these two materials an additional precaution was taken to prevent contraction cracks, and an electrically welded 3x16 No. 10 gauge wire reinforcing mesh was placed horizontally over the concrete columns and the hollow tile curtain walls. This was fastened into place by stapling directly into the mortar joints of the hollow tile, thus forming, when finished, a reinforced gunite mass bonded to the main structure. No reinforcing mesh was considered necessary or used on the walls of the building, which were concrete. Any of the concrete walls which were inclined to be very slick were cleaned and scarified with a pneumatic gad at intervals.

The mixture used in the cement gun work was one part of Portland cement to 4½ parts of clean, sharp, well graded sand. This gunite coat was applied one inch in thickness on the tile portions of the building and one-half inch in thickness on the concrete surfaces. On the tile portions it was applied in two coats in order to have an equal suction for the application of the second coat so that there would be no possibility of the tile joints showing through to the finish color coat.

To properly true up this building it was necessary to apply from one inch to two inches in places to correct minor displacement of the forms which had occurred in placing the reinforced concrete work. When the Gunite base coat had been brought out flush with the main wires, this surface was rodded off with a steel straight edge to these ground wires, leaving a true and straight structure for the application of the color finish coat. With these true surfaces above and below on which to set the running strips, the run moulds were then brought to the same true line as the balance of the work. This Gunite base coat when rodded left a very true surface, but still mechanically rough, giving a fine opportunity for the finish coat to have an additional mechanical bond to it.

The columns in the Court of Honor were aligned with a transit, as it was necessary that the finished work on these columns should later meet the accuracy of the marble work of the plinths and of the floor tile. The center of alignment located, Gunite collars were shot on the

(Concluded on page 35)

A VISTA THROUGH THE GALLERIES, CALIFORNIA PALACE OF THE LEGION OF HONOR

PROSCENIUM ARCH IN THE THEATRE, CALIFORNIA PALACE OF THE LEGION OF HONOR. MUCH OF THE SUCCESS OF THIS RICH ARCHITECTURAL SETTING IS DUE TO ITS MELLOW COLOR AND VELVETY TEXTURE. IN THE FOYER A REMARKABLE EFFECT OF MARBLE WAS SECURED. THROUGHOUT THE MUSEUM THE EXTRAORDINARY CRAFTSMANSHIP IN PAINTING AND DECORATING FULFILLED ALL REQUIREMENTS.

FOYER TO THE THEATRE, CALIFORNIA PALACE OF THE LEGION OF HONOR, SAN FRANCISCO. GEORGE A. APPLEGARTH, ARCHITECT. R. MCLERAN & CO., BUILDERS. FOR TWO YEARS THIS NOTABLE BUILDING HAS BEEN UNDER CONSTRUCTION. DURING THAT TIME COUNTLESS PROBLEMS HAVE ARISEN REQUIRING THE CLOSEST COOPERATION OF ARCHITECT AND DECORATOR, ALL OF WHICH HAVE BEEN HANDLED WITHOUT FRICTION OR DELAY. WE TAKE PRIDE IN OUR PART IN THIS GREAT ACHIEVEMENT.

# A·QUANDT·&·SONS

PAINTERS AND DECORATORS FOR THE
CALIFORNIA PALACE OF THE LEGION OF HONOR

*W. P. Fuller & Co.'s Products Used Throughout*

CALIFORNIA PALACE OF THE LEGION OF HONOR. GEORGE A. APPLEGARTH, ARCHITECT
ABOVE—CENTRAL GALLERY. BELOW—TYPICAL GALLERY

CALIFORNIA PALACE OF THE LEGION OF HONOR, SAN FRANCISCO. GEORGE A. APPLEGARTH, ARCHITECT

REST COURT—CALIFORNIA PALACE OF THE LEGION OF HONOR. GEORGE A. APPLEGARTH, ARCHITECT

ROTUNDA, CALIFORNIA PALACE OF THE LEGION OF HONOR. GEORGE A. APPLEGARTH, ARCHITECT

REST COURT—CALIFORNIA PALACE OF THE LEGION OF HONOR. GEORGE A. APPLEGARTH, ARCHITECT

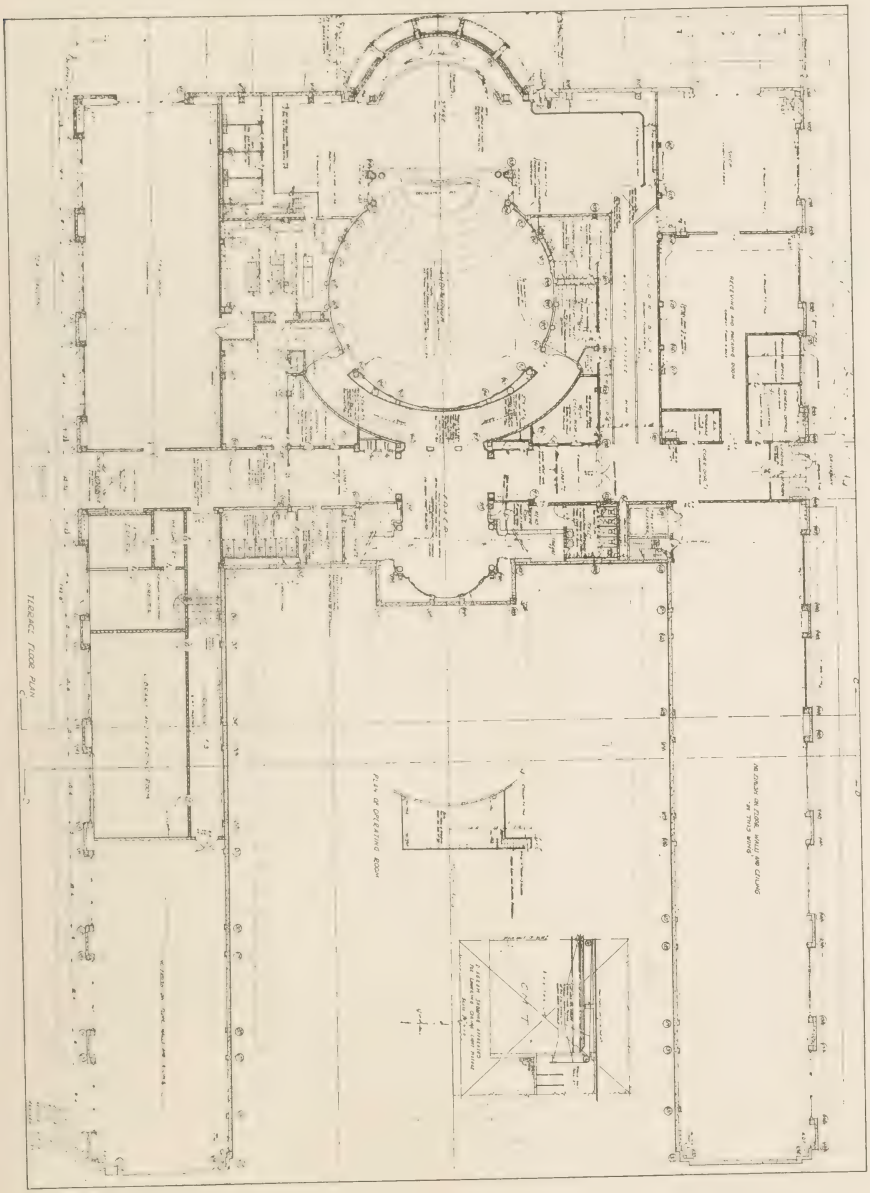
GALLERY FROM VESTIBULE—CALIFORNIA PALACE OF THE LEGION OF HONOR. GEORGE A. APPLEGARTH, ARCHITECT

Photograph by Gabriel Moulin

BELMONT HIGH SCHOOL
Los Angeles, California

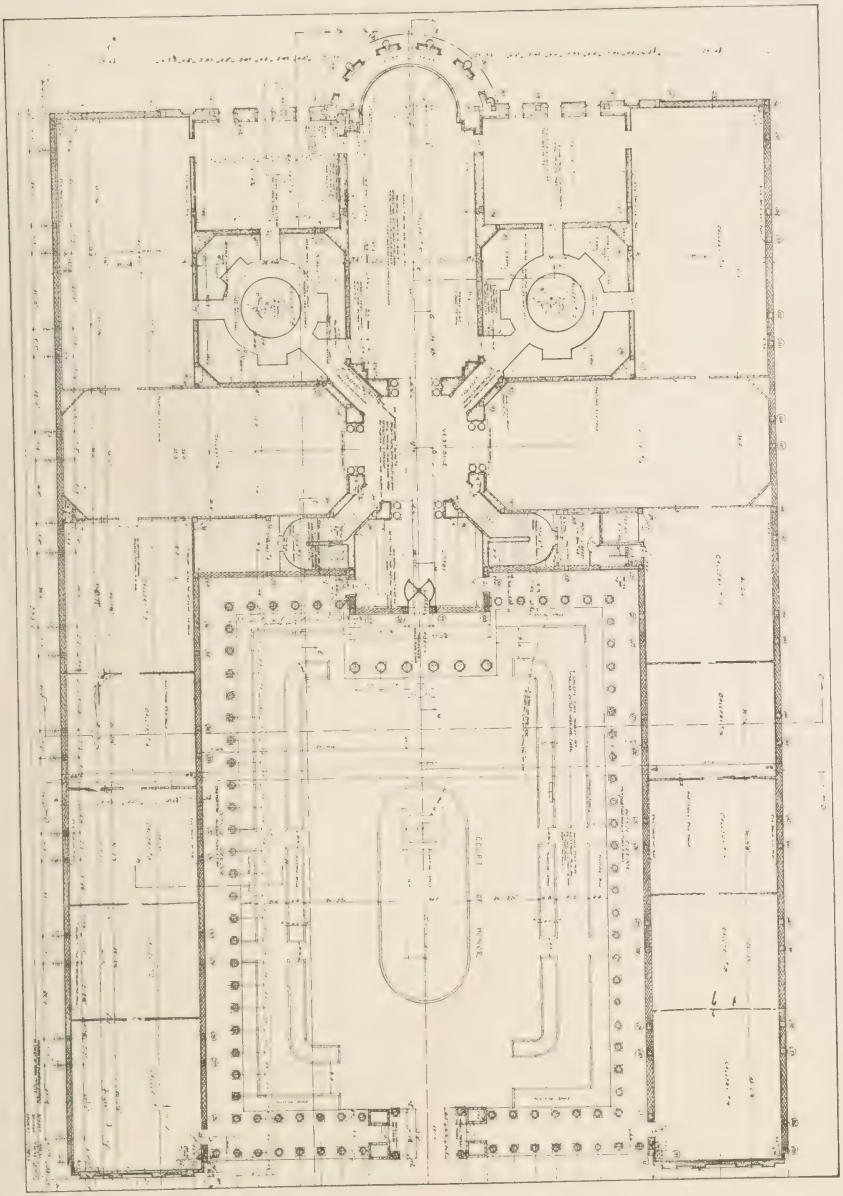
A new Face Brick—Belmont Rug from kilns of Los Angeles Pressed Brick Company.

133-A

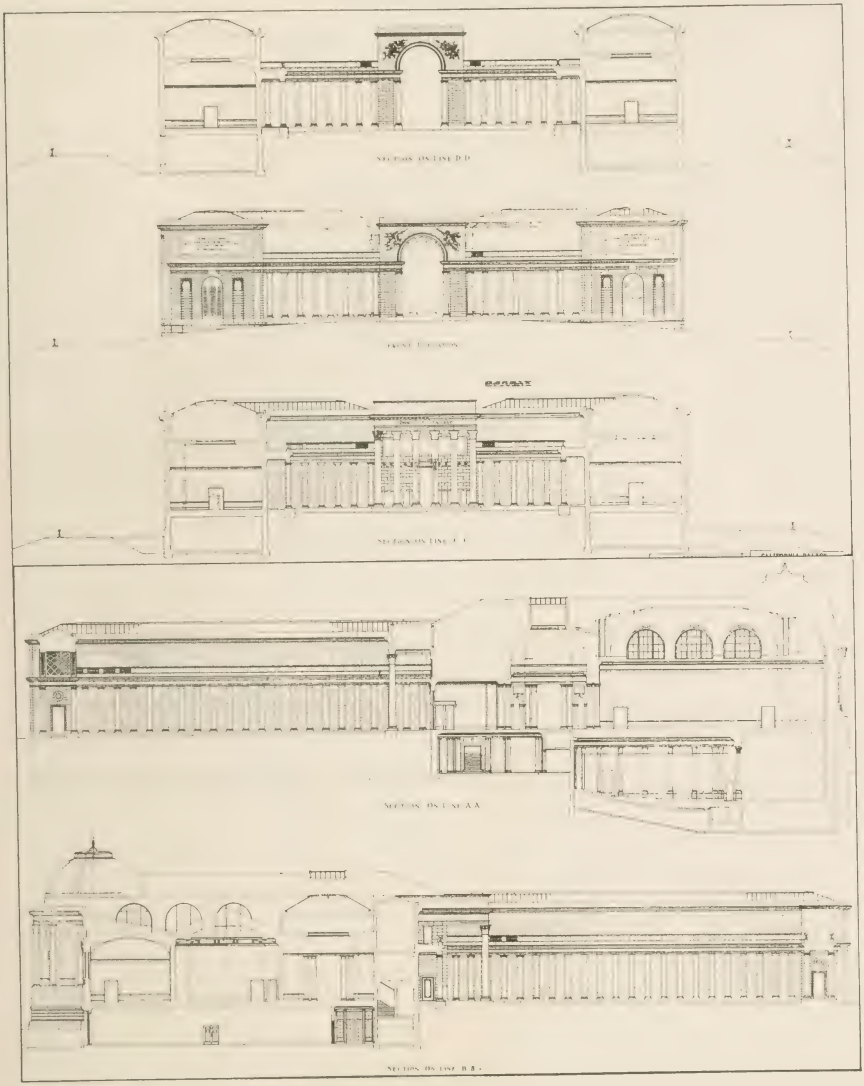


BASEMENT PLAN—CALIFORNIA PALACE OF THE LEGION OF HONOR. GEORGE A. APPLEGARTH, ARCHITECT

GRANT SCHOOL, WILTON PLACE AND HAROLD WAY, LOS ANGELES, CALIFORNIA
*Jeffery & Schaefer, Architects.* *R. G. Blessing, Roofing Contractor* *J. A. Hill Construction Co., General Contractors.*



MAIN FLOOR PLAN—CALIFORNIA PALACE OF THE LEGION OF HONOR. GEORGE A. APPLEGARTH, ARCHITECT



DETAIL DRAWINGS—CALIFORNIA PALACE OF THE LEGION OF HONOR. GEORGE A. APPLEGARTH, ARCHITECT

FORUM THEATRE, LOS ANGELES, CALIFORNIA. E. J. BORGMEYER, ARCHITECT

CALIFORNIA PALACE OF THE LEGION OF HONOR, LINCOLN PARK, SAN FRANCISCO
*George A. Applegarth, Architect. Ralph McLeran & Co., Builders. Walls of Dickey Mastertile*

# *The Economical Curtain Wall*

CALIFORNIA Palace of the Legion of Honor, Pacific Gas & Electric Co. Building, Fitzhugh Building, and much other important recent construction, demonstrate the advantages of *Dickey Mastertile curtain walls*.

*They save weight* because Dickey Mastertile is 52 per cent lighter than solid masonry and 60 per cent lighter than concrete.

*They save labor* because each eight-inch Dickey Mastertile takes the place of six brick in the wall, and therefore a Dickey Mastertile wall can be laid up much faster. *They save mortar*.

Dickey Mastertile is covered with cement plaster or stucco (which adheres perfectly without cracking or peeling), faced with brick or architectural terra cotta or left exposed. A special smooth finished Dickey Mastertile is made for the latter purpose. We shall be glad to assist you in securing accurate cost and engineering data on Dickey Mastertile.

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*Builds walls that defy fire, time, and weather*

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SAN FRANCISCO AND OAKLAND

FORUM THEATER, LOS ANGELES, CALIFORNIA. E. J. BORGMEYER, ARCHITECT

LOGGIA, FORUM THEATER, LOS ANGELES, CALIFORNIA. E. J. BORGMEYER, ARCHITECT

# MONTHLY BUILDING SURVEY

BY R. GILES, OF S. W. STRAUS & CO.

THE retarding influence on business of a Presidential election, generally felt throughout the country, has had little effect on building operations in California and other Pacific Coast states. New high records in the issuance of building permits were made in October by several cities, a large majority issued more permits than in September and few report substantial reductions. This is the salient feature of an analysis of building reports from 81 cities of the seven Far Western States comprised in the Pacific Coast section of the National Monthly Building Survey of S. W. Straus & Co.

These cities report a grand total of $39,722,274 in building permits issued during October, of which $32,518,546 is the California quota. Excepting the predominating figures of Los Angeles, where an appreciable reduction took place, the October record of the other 80 cities shows a gain of 1¼% over September and a reduction of but ½% from last October's figure. Washington, Utah and Nevada show gains over September, as does California outside of Los Angeles. All but Idaho report gains over last October and all but Washington and Nevada gained over October, 1922.

San Francisco reached a new high record figure with $6,116,313 in October, 7% ahead of September's total, 61% over that of last October and 29% over that of October, 1922.

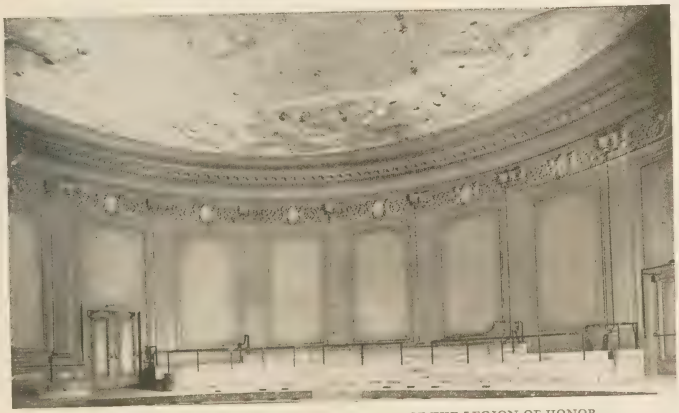
In the San Francisco Bay area, 14 municipalities report a total of $10,861,179, showing gains of 6% over September, 21% over last October and 32% over October, 1922.

Los Angeles reports a reduction of 15% from September, with an October figure of $11,057,277. This is 46% less than for last October and 3% less than for October, 1922.

In the Los Angeles metropolitan area, 13 municipalities show an October total of $15,666,132, 6% less than for September, 38% less than for last October, but 2% more than for October, 1922.

The accompanying table shows the number and cost of building permits issued during October in twenty cities of largest population on the Pacific Coast and shows the percentage of October's figures above or below the monthly totals for September, 1924; October, 1923; and October, 1922.

| | Building Permits Issued in October | | Percentage of + (gain) or − (loss) | | |
|---|---|---|---|---|---|
| | | | Sept. 24 to | Oct. 23 to | Oct. 22 to |
| City | Number | Cost | Oct. '24 | Oct. '24 | Oct. '24 |
| Los Angeles | 4,312 | $11,057,277 | − 15 | − 46 | − 3 |
| San Francisco | 818 | 6,116,313 | + 7 | + 61 | + 29 |
| Seattle | 943 | 2,022,350 | + 40 | + 65 | − 10 |
| Portland | 1,457 | 2,429,195 | − 4 | + 13 | + 59 |
| Oakland | 1,210 | 2,619,703 | + 4 | − 5 | + 13 |
| Tacoma | 330 | 507,715 | − 7 | + 84 | + 53 |
| Salt Lake City | 141 | 451,041 | + 1 | − 6 | + 51 |
| Long Beach | 483 | 986,275 | − 58 | − 57 | − 21 |
| Spokane | 240 | 259,873 | + 27 | + 41 | + 16 |
| Sacramento | 321 | 914,829 | + 47 | + 103 | − 33 |
| San Diego | 626 | 1,004,649 | + 2 | − 23 | + 51 |
| Fresno | 151 | 181,355 | + 23 | − 86 | − 71 |
| Berkeley | 353 | 660,985 | − 17 | − 46 | + 57 |
| Pasadena | 333 | 1,551,667 | + 68 | + 46 | + 19 |
| Stockton | 46 | 57,410 | + 16 | − 16 | + 60 |
| Glendale | 262 | 811,845 | + 4 | + ¾ | + 20 |
| San Jose | 112 | 183,950 | − 74 | − 11 | + 58 |
| Ogden | 35 | 163,800 | + 48 | +247 | +178 |
| Phoenix | 84 | 144,729 | − 32 | − 33 | − 7 |
| Everett | 176 | 81,625 | + 2 | + 32 | + 61 |



INTERIOR OF THEATER, CALIFORNIA PALACE OF THE LEGION OF HONOR
GEORGE A. APPLEGARTH, ARCHITECT

PORTALS OF CALIFORNIA PALACE OF THE LEGION OF HONOR
*George A. Applegarth, Architect. R. McLaran & Co., General Contractors*

# Unique Aesthetic Concrete Effects

## *plus*

sound construction are combined in the California Palace of the Legion of Honor. This is one of the many structures where OLD MISSION, the Wet Process, Superstandard Portland Cement has helped to "make history."

**OLD MISSION PORTLAND CEMENT COMPANY**

MAIN OFFICE: STANDARD OIL BUILDING, SAN FRANCISCO • PLANT: SAN JUAN, CALIFORNIA

# SAN FRANCISCO FIFTY YEARS HENCE

BY THE LATE WILLIS POLK

SAN FRANCISCO, Fifty Years Hence? What will it be? What a prospect! A gift for prophesy will not be required to sketch out what our City is destined to be.

In the first place it will extend from the Golden Gate to San Jose. Its area will include the east-bay cities, the Marin shore and all. Its destiny is certain, but its looks, that is another question—one that will largely depend upon what we now do.

Unlike most cities our site is so picturesque that it has always inspired the Artist and brought forth the song of the Poet!

Our climate, maybe, is safe, but what of the great beauties of our Nature's wonderland?

They are menaced!

The steady but ruinous devastation of our natural treasures has already left its ugly scars!

Business must proceed—industry must thrive—therefore such desecration seems but a holy sacrifice—an unavoidable accompaniment of progress.

Horrid thought, if true!

Expediency is our enemy—its specious arguments advance with irresistable force against all advocates of mere ideals, unless said advocates are armed with facts, founded in wisdom based on the logic of profound study.

Fifty years ago Chicago, then a village of about two hundred thousand, was destroyed by fire—today its limits extend a distance equal to that from the Golden Gate to San Jose, and its population approximates three million.

Fifty years hence, will our City have a population of three or more millions?

Fifty years ago Chicago dreamed of her future. Thirty years ago, under the leadership of Burnham, she commenced to plan for it.

Her plan at its beginning, like our own Burnham Plan of twenty years ago, was regarded as an unbelievable dream—one not to be taken seriously.

Both plans were made in the hope that further needless sacrifice of fancied obstacles to progress would cease—that a vigorous but misdirected growth should not add to the evidence of our lamentable lack of Vision.

Mr. Burnham, after the formal presentation of the San Francisco Plan, and our subsequent return to our studio shack on Twin Peaks, suddenly, in retrospection, said:

(Continued on page 38)

# EXTERIOR A TRIUMPH IN STUCCO

CONCLUDED FROM PAGE 9

concrete cores near the bottom and near the top, to be used as guides in rodding the column shafts. Templets with the proper entasis and the height of the shaft were used on the columns. These were held in vertical position and rode on the Gunite collars, top and bottom. For the column bases circular wood running strips were set, concentric with the shafts and properly leveled to take the heel of the templet for the base, while the top of the templet rode the shaft of the column, thus insuring accuracy in alignment and level for the column shaft and base.

### FINISH COAT

The finish coat consisted of Atlas White Portland cement, high grade Silica sand, coloring material and a small amount of hydrated lime, which was mixed and supplied by the California Stucco Products Co. from their plant. Materials were all delivered to the job in a dry state ready for mixing with water.

The Stucco finish was made up in two divisions, roughing and finish, the former containing coarser sand to obtain greater strength and the latter a finer grade of sand to produce a fine grained texture to the finished surface. As the Gunite work had all been carried out to perfect lines, no extra fills of any kind were required with the stucco finish coat. The roughing coat was applied approximately one-quarter of an inch in thickness and rodded off to a true line and surface. Over this a finer finish coat was troweled on in a tight, thin coat and floated to a very fine sand finish. The surface was combed with steel combs to represent a six-cut hand tooled stone, and then the stone joints were cut to represent joints of laid up stone. The stone joints were then pointed up with white Portland cement.

### ORNAMENTAL CAST WORK

All cast ornamental features of the building were made up on the job of the same materials as the finish coat of stucco, and supplied by the California Stucco Products Co. As before stated, after thorough investigation it was decided to cast all of this work by means of the wet pour, thus insuring proper proportion of water in the mixture to get complete action of the Portland cement. This resulted in the use of glue moulds for all of the cast cement work with the exception of the balusters. Preliminary experiments were, of course, made to determine the proper use of the coloring material in the stucco to allow for the difference in final color between placing the material in the mould and troweling it on the wall surface and floating. By means of these experiments an exact match of color for the two elements was obtained. The cast work was made up in the exact size to meet the requirements of the stone jointing, set and anchored in place in recesses left in the concrete structure. The figures and branches on the arch in the Court of Honor were as though carved from an additional thickness of ashlar facing, so in casting these figures the blocks of ashlar were cast, each with its respective section of the ornament and the whole assembled in setting.

The balusters presented an individual problem in that the form of the baluster mould retained small air bubbles in the wet pour and the dry tamp method was discarded because of the lack of durability and hardness of the ornament. Finally a concrete core was cast, approximately three-eights to one-half inch smaller than the finished baluster. The finish stucco coat was then dashed on to this core and turned against a templet to give it the correct form and texture. This produced a baluster very satisfactory, having the appearance of being turned out of stone and under test showed greatly increased strength over the dry tamp.

By handling all of the work at the building, both experimental and structural, all operations were under the continual inspection of the Architect and Inspector for the Donors, and it is felt that the exterior finish as completed was satisfactory, not only as to appearance, but that it will withstand the test of time.

# SAN FRANCISCO ARCHITECTURAL CLUB

TWENTY-THREE years ago or, to be absolutely exact, Saturday evening September 28, 1901, thirteen ambitious young men of the architectural profession gathered at the old Builders' Exchange, corner Mission and New Montgomery Streets, and organized the San Francisco Architectural Club. As time passes, this event will be remembered as marking the birth in San Francisco of serious and systematic architectural study among the younger men of our profession.

The following list of men are the Charter Members of the Club and were largely responsible in establishing the policies and destiny of the Club:

A. O. Johnson, August G. Headman, H. M. Smitten, George Wagner, H. G. Corwin, M. A. Schmidlin, P. Brouchoud, T. Bearwald, H. E. Nye, F. J. Reinhardt, Wm. B. Betts, Arthur S. Bugbee, J. H. von Ahnden, A. R. Johnson, F. A. Farnkopf, A. T. Ehrenpfort, E. G. Bolles, E. B. Scott and Fred C. Lebenbaum.

The Club was first housed in a small room, located in what was then known as a semi-lodging house, on McAllister Street, near Market. There our little family of some twenty members learned to mix colors in the flowing bowl, much to the dissatisfaction of the landlady in charge. Some say on account of cramped quarters, but to make a confession—because of frequent outbursts at our numerous jinks, we were invited to move where the atmosphere was more in accord with our aesthetic thoughts. So Herman Scheffauer, then a knight of the T-Square Club, but now a world-famous writer, discovered and decorated our new quarters on the top floor of 425 Montgomery Street (before the Fire) over Hjuls, the honor-system restaurant man. This time we were at least in good company in the Bohemian quarter, with Hjul's honesty forming our very foundation.

### WHEN THE FIRE CAME

Our membership numbered only thirty men, but each man was an important unit, all working in harmony with wonderful results. It was here that a close comradeship developed between us, that will always manifest itself and be cherished with most pleasant recollections.

The great fire of 1906 left us with many ashes and little insurance money and, like every other organization, our Club struggled for its very existence, but finally housed itself on the top floor of the Mercantile Library Building, corner of Van Ness and Golden Gate Avenues. Here, on account of local conditions, uncertain membership, great financial difficulties and a lax business management, the foundation of our Society nearly crumbled and, as a last resort, we consolidated with the Press Club of San Francisco.

This move was not entirely satisfactory, but it guaranteed our existence. The work of our Club proved to be so contrary to the aims of the Press Club that, after a year of many debates, club politics and heated meetings, we voted to sever our connection and leased quarters on the fourth floor of No. 126 Post Street.

### A HEALTHY CLUB NOW

The membership of the organization has constantly increased until now it has nearly two hundred members, thirty per cent of whom are architects, and the remainder architectural draughtsmen. The Club is a member of the Architect's Clubs Transfer System, and is the Western headquarters of the Society of Beaux Arts Architects and the San Francisco Chapter of the American Institute of Architects. An active interest in architecture and the allied arts is the prime prerequisite for membership.

The Constitution provides for four types of members: Active, Non-Resident, Associate and Honorary. The qualification for active membership is a minimum of one year's experience in an Architect's office. Non-resident members have the same qualifications but must reside beyond a radius of fifty miles of San Francisco. Associate members must be affiliated with architectural work. Honorary membership may be conferred upon distinguished architects and they are exempt from initiation fees and dues. Among the honorary members are Cass Gilbert and Irving K. Pond. Only active members, however, have the right to vote and hold office.

### MANY ACTIVITIES NOW

At present the Club Rooms are centrally located in the heart of the business district and were designed by the members themselves They consist of one large social room completely equipped for the comfort of the members, a library containing one of the most complete collections of architectural works in the country, a Directors' room, an Atelier room, and a modern kitchen arranged to serve dinner and refreshments. Among the noteworthy books on the library shelves is the entire collection of books

(Concluded on Page 42)

(Continued From Page 6)

that the solution worked out by him will offer suggestions of value to others confronted with similar problems.

Air for the buildings is first washed through a dense fine rain in a manner already familiar in modern theater and auditorium construction. Every particle of dust in incoming air is removed by forcing it through this screen of water before it is conveyed by ducts to all galleries.

Entrance of dust through the air being thus eliminated, attention has been turned to the only other serious source of dust; that carried in on the shoes of visitors. To reduce this to a neglible minimum, the long approach to the building is paved with quartz gravel which serves as a cleaner, while at the entrance door is a perforated mat, beneath which is a suction fan to remove all surface dust and mud which still remains on the shoes of those entering. As a further deterrent to dust, floors of the galleries are treated with a special preparation to collect and hold down any particles that may have entered. The dust on the floors is cleaned up each day.

### SIXTEEN EXHIBITION GALLERIES

On the main floor of the building are sixteen exhibition galleries for painting, sculpture, tapestries and other displays. Besides these, there are two garden courts which are placed not only for the element of beauty but also to relieve mental and physical museum fatigue which has heretofore been a great problem. They also afford opportunity to associate small sculpture with plant forms.

Offices, library, tea-room, studies and theater are located on the terrace floor. Seating four hundred, the theater has a complete stage, including the most improved electrical stage equipment.

In the entire structure, the art of the painter and decorator has been well employed to attain harmony. Great thought and study were devoted to a determination of the exact shades and tints requisite to the particular purpose for which each room was intended. Whether in gallery, offices, study or theater, the decorator's skill has been effectively utilized. And no small part of the general effect of beauty may be said to be due to an intelligent use of paint well mixed with craftsmanship.

Remarkable horizon effects can be produced due to the spherical horizon of the stage, which is a niche-like form in composition and probably the only complete horizon of its kind in America. The theater is suitable and equipped for lectures, concerts, motion pictures and complete plays. This is in keeping with the thoughtful planning of the entire Memorial to be a

great educational institution providing the ideal atmospheric settings for study classes on all the arts and their applied forms.

In the pipe organ installation, the main instrument has been placed over the vestibule with an echo organ at the opposite end of the building. In front of the Court of Honor, in the Triumphal Arch, a full set of chimes and a fanfare of trumpets is installed. These will be heard for several miles over the city and a considerable distance out to sea, thanks to the commanding location of the edifice. The organ itself is installed so that it may be played either to the interior of the building, or into the Court of Honor and the park, as well as in conjunction with orchestras and choruses.

The world is indebted to the late Mr. A. B. Spreckels and Mrs. Alma de Bretteville Spreckels for this noble Memorial. By the vote of the people of San Francisco, the municipality has taken over the care and maintenance of the California Palace of The Legion of Honor, which must stand for years to come as a noble shrine for the lover of the beautiful.

* * *

## SAN FRANCISCO, FIFTY YEARS HENCE

(Continued From Page 35)

"Boys, for the past two years we have been talking, thinking, and dreaming of a big plan for a big city—we have undershot the mark—our peek into the future wasn't far enough—we should have planned for a City all the way to San Jose!"

After our fire, there were loud calls to rebuild the City on the Burnham Plan.

Urgency alone would have prevented it—expediency would have made it impossible, but over and above all things the City's revenue from taxes on improvements had, for an indefinite period, completely gone up in smoke.

At the same time the Burnham Plan also went up and to all intents and purposes has remained up.

Our civic authorities felt its impulse and to a certain degree registered response.

The Plan is safely stowed away, all but forgotten, in a file room at the City Hall.

Chicago in the meantime has passed the stage of doubt and entered one of confidence.

Her confidence, backed by her energy is now firmly sustained by her experience.

Her hitherto considered impossible scheme has perversely proved to be practicable!

Glimpses of its practical value have from time to time revealed themselves.

Innumerable obstacles, legal, political and likewise have been met and overcome.

Public indifference, of the usual complete density, heedless of all but selfish interests, left personal jealousies, private rivalries and high tax threats, free to cloud the issue.

The Chicago Plan Commission, by its unfaltering pursuit of the object in view, dissipated these clouds and the plan steadily gained prestige—The Plan Won!

Last year Chicago celebrated the Fiftieth Anniversary of their fire. It inspired John G. Shedd* to write the following article entitled:

"VISION OF CHICAGO'S FUTURE"

"This semi-centennial anniversary is a call to Chicago to make real its dream. It is the inspiration to us to complete at once our plans for making this the most beautiful as well as the most orderly and efficient city in the world.

"The dauntless spirit that turned from a tremendous holocaust, to create the great City that now exists, is a challenge that puts us on our mettle.

"These pioneers during a period of calamity conjured a metropolis out of a city's ashes.

"Surely we, in our better times, ought to materialize the vision of beauty that inspires our newer generation.

"Already our dreams are taking shape. The Municipal Pier, the Michigan Avenue Bridge, the great Field Museum, the widening of boulevards and extension of Grant Park, all these are but preliminary steps in a prodigious enterprise.

"To make our City truly great, to make our City beautiful, is to make it inviting, a magnet for new residents and new industries, to make it prosperous.

"What we have so well begun we must push with energy so that we may have soon, not only a worthy superstructure on the foundations our pioneers built, but a metropolis which shall proclaim itself a model to the municipalities of the nation."

In strongly advocating the development of a plan for the building of the future great city of San Francisco, Mr. Shedd, in writing to one of our most prominent merchants, said:

"I am writing you now to suggest to you that I think no greater work can be done by any citizen of a growing community than paying attention to the proper planning of his City.

"Personally, I have been connected with what was originally called the Burnham Plan, but now under the direction of the Chicago Plan Commission, and have been interested in this work since its inception.

"The scheme of City Planning which should have been started in Chicago forty years ago, the lack of which has involved us in many impossible conditions, now finds our city taking on new life and new interest on the part of all our people."

Mr. Charles H. Wacker, Chairman of the Chicago Plan Commission, with reference to the advantages of regional planning throughout our entire metropolitan area, especially that part embracing San Mateo, San Francisco peninsula, said in a letter to one of our most highly honored citizens:

"The advantage of planning now for expansion around San Francisco lies in the fact that your metropolitan district can then grow to your plan, without any of the slow and expensive processes of having to undo building which does not conform to the Plan.

"Chicago was a city of already over a million and a half when the Chicago Plan was laid out. Step by step the plan is being carried out, until now, after fourteen years, two of its major projects have been completed, and twelve others are going forward.

"In a word, Chicago is being remodeled in accordance with a comprehensive, logical plan, supplemented by a zoning ordinance recently passed. The population of Chicago is now 2,886,121.

"Public opinion in this City is thoroughly convinced that Chicago Plan Improvements are indispensable (in every sense of that word) to the welfare of this rapidly expanding city.

"This conviction is also due in part to the large increases in surrounding property values that have invariably followed Plan improvements.

"The Plan of Chicago indicates the most logcial and economical methods, whereby the towns and villages in

the Chicago metropolitan district, can be connected with Chicago and with one another, with added efficiency for all concerned.

"I am told that the San Mateo Peninsula is very sparsely built up thus far. I submit that the wisest policy you could pursue would be to plan *now* for its certain future growth. Let your building up be systematic, not hit-or-miss. Obtain a plan, the best that can be devised, and adhere to it—avoid the blunders of haphazard expansion!"

San Francisco fifty years hence, will therefore, to a large extent, look precisely the way the people of today choose. If pending "improvements" continue to pop up on lines bounded by the moment's urge and the future is consigned to fate, the City, like Topsy, will just grow and grow and grow.

That kind of growth would, with military ruthlessness, disregard and devastate every natural beauty spot in its path.

A Plan for the future should be made.

Its gradual development would bring, at no more cost, better results.

Its greatest result would be the preservation and nurturing of our natural scenic beauties.

Do San Franciscans require further examples of the splendor of its opportunities?

Through the annals of history, Paris, London, Rome and other cities famed for their political power and commercial supremacy, found that success was inseparably coupled with beauty—not so much for the sheer love of beauty as for reasons of statesmanship.

Beauty from the beginning has always paid and will continue to pay dividends.

It is an investment.

Here we are so rich—Nature's store house so inexhaustable—that we are contentedly unaware of danger!

Take the temples, the parks and boulevards from any of the above mentioned cities, and their charm would be gone!

They had, one might say, nothing to begin with—whereas we have everything.

Shall we keep it, or shall we dribble it away?

Art, in its highest expression, seldom equals and never excels Nature.

One can offend—the other cannot.

Beauty is a great but elusive charm; in a life of peace and order and prosperity it must not be missing.

Our trust is a Sacred One. Our Duty is clear. We, like Chicago, have only to discover that it involves our interest.

Shall we not soon be able to say:

"The Deed Is Done!"

*John G. Shedd, President of Marshall Field & Company. For fifty years the associate (beginning at the proverbial bottom of the ladder) and then the successor as head of the firm of that greatest of Merchant Princes, the late Marshall Field.

* * *

## CREDIT TO MR. FROST

The extremely interesting article in the last issue of the Pacific Coast Architect on "Farm Houses in Provence" was contributed through the courtesy of Mr. Howard Frost, President of the Los Angles Pressed Brick Company. Mr. William Clark, the Dean of Photographers in the Southern city, has been travelling in Europe gathering material for more of Mr. Frost's beautiful brochures; and it was a privilege to give our readers some of the first fruits of his wanderings. As Mr. Clark has himself received architectural training, his observations have more than simply esthetic authority.

## COOLIDGE, THE BUILDER

Esteemed in the minds of the voters of the United States as the foremost constructionist in America, Calvin Coolidge was re-elected last month to the office of President of the United States by an overwhelming majority, said to be the largest ever given a candidate for this high office. His constructive program was favored by the nation generally and, without exception, the Western states were all for Coolidge, the builder.

As a result, business prospects for 1925 are indicative of a highly prosperous year. Capital which has remained idle awaiting the outcome has become active once more—exceedingly so—numerous large enterprises in the building line which were temporarily deterred, are going forward with all possible dispatch.

* * *

## SAN FRANCISCO ARCHITECTURAL CLUB

(Continued From Page 36)

used by the Architectural Department of the Panama-Pacific International Exposition in 1915.

The activities of the Club are both educational and social. The most important educational feature centers about the Atelier class, which this year started with an enrollment of thirty students. Members in the past years have won Paris prizes. In addition to this at various times classes are conducted in Drawing, Painting, Steel and Concrete work, also Heating and Ventilating. The class committee is now organizing courses in the History of Architecture and Architectural Modeling. The Club also plans to have at least one public exhibition next year in which the Architectural offices of the city will be asked to participate. Lectures with stereoptican views are held at frequent intervals for the benefit of the members.

### "HIGH JINKS" THIS MONTH

The social activities are conducted by a very live entertainment committee. Among the leading events of the year are a formal ball and a picnic. The main event of the year, however, is the "High Jinks" which is looked forward to by all the members with great anticipation. Other features are billiard and pool tournaments, baseball games, and similar athletic contests. Occasional Ladies' Nights afford cherished opportunities for the fair sex to enter within the pale. The next "High Jinks" which will be held at the Sorosis Hall on December 13th, is entitled "Christmas Follies," which promises to outdo even the most successful of the past.

The officers of the Club for the year 1924 are as follows: Edgar B. Hurt, President; Carl R. Schmitz, Vice-President; Harry Langley, Treasurer; Wilton Smith, Secretary; Ernest Weihe, Director; John A. Peterson, Director; Lowell F. Bowen, Director.

Under their able guidance the organization has made commendable progress during the past year, having added many new members to its roster and having built up a big Atelier. In fostering a spirit of good fellowship among the members of the Architectural profession, the Club has achieved the main purpose for which it was formed and shows bright prospects for a successful future.

JAMES F. McGUINNESS, JR.

# BUILDERS OF THE MEMORIAL

RALPH MCLERAN

In the construction of the California Palace of The Legion of Honor by R. McLaren & Co., San Francisco contractors, the following facts are of interest:

Area of building, 82,000 square feet; cubic contents, 2,200,000 square feet; grading, 30,000 cubyards; concrete, 7,000 cubic yards; forms, 800,000 feet; reinforcing, 1,000,000 pounds.

The exterior walls of the building are 17-inchthickDickey hollow tile, with 4-inch solid wood lining on the interior for the fastening of exhibits and air space between. Hollow tile walls of this thickness were used for the purpose of furnishing a good insulation as the museum exhibits demand an even temperature, maintained throughout the year.

The cost of the heating plant, including air washers, etc., was $85,000; cost of the marble, which is Napoleon Gray, quarried by Tompkins-Kiel Marble Co., of New York; and installed by Joseph Musto-Sons Keenan Co., of San Francisco, was $125,000; cost of electric work was $65,000, and the cost of plastering and art stone was $320,000.

These figures indicate the extent of the construction task so successfully completed by the McLaren Company, but they give only a faint idea of the many special problems that were met and conquered in the erection of the handsome structure.

The general contracting business of the McLaren Company was established in San Francisco in 1906 and Ralph McLaren, its head, has been remarkably successful in two lines of activity in the city and state, the construction work done by the firm, including schools, factories, churches, hotels and office buildings, totalling millions of dollars, while his popularity as an efficient public officer has also been great.

### AN ACHIEVEMENT

From the donors to the humblest workmen, there has been a feeling of pardonable pride in the completion of the California Palace of The Legion of Honor in Lincoln Park, San Francisco. And this feeling, expressed in the advertising pages of this issue, by many who had to do with this memorial, is justifiable. In the belief that this creation of George A. Applegarth, the architect, will serve for some time and in many ways as a model for museum and memorial designing, an effort has been made to give it special and sympathetic illustration. It is distinctly an achievement and one in which all the West may rejoice.

"PERFECTION" OAK FLOORING IN THE CALIFORNIA PALACE OF THE LEGION OF HONOR

VAST expanses of "PERFECTION" flooring which might have become monotonous if laid in the ordinary straight style are here rendered handsome and harmonious with the noble whole by use of the herring-bone pattern. Special treatments to eliminate dust and to prevent visitors' feet from slipping were among the unusual problems solved in the installation of the beautiful hardwood floors in the California Palace of the Legion of Honor, George A. Applegarth, Architect. We pride ourselves on intelligent cooperation with the architect in all installations and we welcome requests from him whenever our years of specialized experience may be helpful.

# White Brothers

## Hardwood Headquarters

Fifth and Brannan Streets 

San Francisco, California

SAN FRANCISCO CHAPTER AMERICAN INSTITUTE OF ARCHITECTS

# MONTHLY BULLETIN

OFFICERS

J. S. Fairweather, President

John Reid, Jr., Vice-President

Albert J. Evers, Sec.-Treas.

DIRECTORS

Earle B. Bertz, three years
Will G. Corlett, three years
George W. Kelham, two years
Arthur Brown, two years
J. Harry Blohme, one year
William Mooser, one year

### ANNUAL MEETING

The regular Annual Meeting of the San Francisco Chapter A. I. A. was held on Tuesday evening, October 21, 1924, at the rooms of the Architectural Club, 77 O'Farrell Street.

The meeting was called to order by Vice-President John Reid, Jr., in the absence of President Fairweather, at 8 p. m., after the regular Chapter dinner.

The following members were present: Louis Mullgardt, H. E. Burnett, Wm. Mooser, Chas. F. Maury, Albert J. Evers, Will G. Corlett, E. B. Hurt, E. G. Bangs, John Reid, Jr., S. Schnaittacher, G. A. Applegarth, Harry Blohme, August Headman, Morris M. Bruce, E. Hildebrand, Ernest Coxhead, Herbert Schmidt, Will M. Bliss, Earle Bertz.

### MINUTES

The minutes of the previous meeting were approved as published.

### REPORTS OF OFFICERS

The report and address of the President was read by the Secretary. It was moved, seconded and carried to accept the report and place on file.

The report of the Executive Committee was read and accepted, after which the Secretary-Treasurer submitted his yearly report. It was moved, seconded and carried that the report be accepted and placed on file and that an Auditing Committee be appointed to audit the accounts.

### REPORTS OF COMMITTEES

The report of Mr. Harris Allen, Chairman of the Publicity Committee, was received and placed on file, after which Mr. Sylvain Schnaittacher offered reports of the Committee on Competitions and Practice on which he has served as Chairman for the past year. These reports were also received and placed on file.

Mr. Ernest Coxhead read a complete description of some interesting monuments at Fort Winfield Scott or Fort Point, submitting the same as the report of Committee on Historic Monuments. It was moved, seconded and carried that the report be received and placed on file, also that the report be re-edited and turned over to the Publicity Committee for use by the Publicity Committee of the Californians, Incorporated.

No reports were submitted by the Committees on War Memorials and Education.

### NOMINATIONS FOR HONORARY MEMBERS

Nominations for Honorary Members were called for but no nominations were forthcoming.

### BUSINESS

Report was read by the Joint Committee of the Industrial Committee of San Francisco composed of members from the San Francisco Chapter A. I. A., Builders Exchange and the Industrial Association. It was moved, seconded and carried that a copy of the Code of Ethics should be sent to each member of the Chapter and that the matter be the subject for a special meeting within one week.

Mr. Ernest Coxhead read a memorial to the late Willis Polk. It was moved, seconded and carried that the resolution be spread on the minutes of the meeting and that the engrossed copy be sent to the bereaved family.

The resolution is as follows:

"The passing of Willis Polk in the fullness of his creative genius is a loss which seldom comes to a community through the death of a single one of its members. His going out causes each of us a heartache that we will have from him no more splendid achievements, and makes us more keenly appreciative of his power and his grace. Original in the best con-notation of that term, a modern among moderns, yet essentially a child of the past, imbued with the best traditions of his art, he used line and proportion, mass and scale with innate understanding in solving new problems, employing new materials and fitting them to the uses of present day life, with that inborn sense of the eternal fitness of things which is given only to the true artist, and has always been the hall-mark of what is really fine and beautiful in architecture. Nor is it alone his supreme dexterity as a craftsman which engages our admiration, for equally important has been his character as a man, staunchly loyal to the lofty ideals which he set for himself, courageously adhering thereto, and making sacrifices therefor, thus setting an example that we all may well emulate:

"Therefore be it Resolved by the members of the San Francisco Chapter of American Architects, in Chapter assembled, that on behalf of this Chapter there be tendered to Mrs. Polk in her bereavement the most sincere sympathy of the members of this Chapter, and that as a token of the high esteem in which we hold the memory of Willis Polk this resolution, together with its preamble, be spread on the minutes of this meeting and an engrossed copy thereof presented to his family."

### ELECTION OF OFFICERS

The election of Officers for the ensuing year resulted as follows: J. S. Fairweather, President; John Reid, Jr., Vice-President; Albert J. Evers, Secretary-Treasurer.

### DIRECTORS

Earle B. Bertz, Three years; Will G. Corlett, Three years; Geo. W. Kelham, Two years; Arthur Brown, Two years; J. Harry Blohme, One year; Wm. Mooser, One year.

New Business was deferred until the Special Meeting on Tuesday.

There being no further business, the meeting adjourned.

Respectfully submitted, Albert J. Evers, Secretary.

After adjournment, Mr. F. S. Laurence, the Executive Secretary of the National Terra Cotta Society, addressed the members of the Chapter and the members of the San

(Continued on page 50)


"SAN FRANCISCO, FIFTY YEARS HENCE," SAID TO BE THE LAST SKETCH EVER MADE BY THE LATE WILLIS POLK

# SELECT HERE THE RIGHT TYPE OF HEATING FOR YOUR BUILDING

YOU can heat almost any building more economically and efficiently with gas. From the experience gained through 250,000 installations, the Pacific Gas Radiator Co. can tell you which of the many types of gas heating is best for your purposes. Without obligation, a Pacific Heating Engineer will be glad to examine your building or your plans and submit recommendations and costs on the best heating method. Because Pacific manufactures all types of gas heating, his recommendations will be unbiased. Get this free service.

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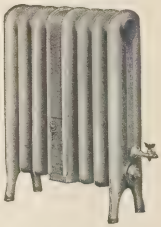

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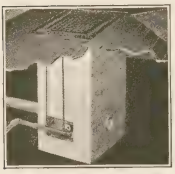

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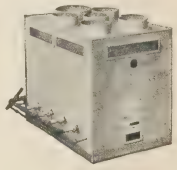
*Floor furnaces are adapted for this type of home with large living room*

*In large homes like this, unit heating is usually best*

## BASEMENT WARM AIR UNITS SUPPLY HEAT TO EVERY ROOM

THIS is the modern, clean, safe way to heat one or a number of rooms. Install Pacific Warm Air Units in the basement, with pipes running to every room. You control the heat from upstairs or by self regulating electric thermostat. This Pacific System is working satisfactorily in hundreds of homes.



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# ·EDITORIAL·

## *"The Lowest Bid"*

Has there been a growing regard for quality during the year just drawing to a close? Is there, in building construction on the Pacific Coast, a perceptible return to an appreciation of true craftsmanship and all that it implies?

There are many who see hopeful indications of such a development during recent months. No one would welcome this happy state of affairs so much as the architect. No one has worked harder to bring it about. In truth, his professional "heaven" might well be a place where his creative genius would have full sway and where a long succession of clients would say, "Not how cheap, but how good."

Certain it is that the older architect, mellowed and ripened by experience, knows the truth of the saying, "The lowest bid is not always the cheapest." Where price is the prime consideration, there is too often a sacrifice of quality in materials and quality in workmanship with a corresponding decline in the integrity of the whole work.

It would seem that everyone in the profession and in the allied trades who is possessed of real vision, should resolve for the coming year to ignore no opportunity to preach the gospel of quality. The layman should be impressed with the truism that there is a point below which every dollar saved in price is lost in quality.

We are all fully cognizant of the importance of that true economy which is so vastly different from attempting a "Queen Anne front with a Mary Ann back;" a legitimate economy that insists on full value for every dollar expended. But in such an economy there is no place for inferior materials "just-as-good" fixtures, "skimped" mixtures in painting, indifferent, hurried workmanship, and all the other evils that too often grow out of contracts awarded simply on a basis of "the lowest bid."

It is a slow process to persuade "the man who pays" that there is something to be desired in building besides a low price, but in California this year, happily, there has been enough quality work performed to lead us to hope that the day is coming when owners' appropriations will be sufficient to "do every job well." And, when that day comes, the architect, the material man, the reliable contractor, the manufacturer of honest products, who sometimes get discouraged now when they see "seconds" and defective materials and poor workmanship used to "meet a price," will realize the full fruits of their labors.

* * *

## *Willis Polk's Vision*

There is inspiration for all of us in the article, "San Francisco Fifty Years Hence," in this issue, which is said to have been the last work the late Willis Polk performed at his office. Not only is it a fine piece of writing, but the vision and prophecy it contains and the revealing flashes of the mind that conceived it add poignantly to the regret that he is no longer with us.

* * *

## *We Are Encouraged*

Wonderfully gratifying to those having to do with the publication of this journal was the response during the last month of leading architects of the West to a questionnaire we mailed them. Almost without exception, the architects responded, and analysis of that response indicates convincingly that there is a marked appreciation of the artistic standards we have set in this publication and of the service we are seeking to perform.

The architects who responded stand well at the top of their profession and the following typical views may be taken as representative of the majority:

Asked, "Do you like our method of presenting advertisements?" this architect replies, "Yes. The ads have a more interesting appearance, are less monotonous and more individual than when all lumped in one section. Ads on the backs of plates allow each plate to be filed properly and without the conflict of subjects which often occurs when both sides of plates are used for reproductions."

Like nearly all the others, this architect says he wants accurate information about materials and constructive service—"eliminating generalities and mere claims," and adds that he can give only "a limited amount of time to salesmen, depending upon what they sell and whether their information is needed in connection with work in hand."

He declares that he cannot possibly read all of his advertising mail and, asked whether he approves and notices advertisements in our magazine which give truthful, concise information and reference data about building products, replies, "Your advertising is usually gone through as carefully as plates."

# MONTHLY BULLETIN, A. I. A.

(Concluded from page 45

Francisco Architectural Club with stereoptican views and moving pictures and a most enjoyable discourse on Terra Cotta provided interest and entertainment for all those who attended. The Chapter, individually and collectively, thanked Mr. Laurence for his talk. About sixty members and guests were present.

Members of the Chapter are urged to write on their calendars, "Chapter Meeting" on the third Tuesday evening of every month. We will endeavor to have something of interest at every meeting. Come and bring one of your brother architects with you.

### NEXT MEETING

The next regular meeting will be held in the rooms of the San Francisco Architectural Club, 77 O'Farrell Street, on Wednesday, December 17, at 6:30 p. m.

Dinner will be served at 75 cents per plate. The Chapter will visit the trade schools of the Industrial Association after the meeting. Transportation provided.

### NOVEMBER MEETING

The regular meeting of the American Institute of Architects, the San Francisco Chapter, was held on Tuesday evening, November 18, 1924, in the rooms of the San Francisco Architectural Club, 77 O'Farrell street. President Fairweather called the meeting to order at 7:45 o'clock.

The following members were present: William Mooser, B. S. Hirschfeld, E. H. Hildebrand, August G. Headman, E. B. Hurt, Chas. T. Maury, Will G. Corlett, Morris M. Bruce, G. F. Ashley, E. A. Coxhead, J. S. Fairweather, and Albert J. Evers.

### MINUTES

The minutes of the annual meeting were accepted as published.

Minutes of the special meeting of October 28th were read and approved.

### REPORT OF COMMITTEES

President Fairweather reported that the committee to meet with the Industrial Association had placed the additional clauses for the Code of Ethics before the General Joint Committee and that, with slight changes, they were accepted.

Mr. E. B. Hurt reported for the Auditing Committee that the books were found in order up to November 3, 1924.

Motion duly seconded that the report be accepted and placed on file.

### NEW BUSINESS

Secretary reported letters from Southern California Chapter regarding Second Traveling Exhibit of Western Chapters of A. I. A.

On motion duly seconded and carried, it was decided to co-operate with the Southern Chapter in the Traveling Exhibit of School Houses.

The Secretary read an invitation from Mr. Albert E. Boynton, Managing Director of the Industrial Association. Mr. Boynton asked the Chapter to set aside a Wednesday evening for a visit to the Association's trade schools.

It was moved, seconded and carried that the next meeting night be devoted to a visit to the trade schools and be set for the third Wednesday in December.

Messrs. Fairweather, Mooser and Evers were appointed as representatives to the Engineering Council for the ensuing year.

The Secretary reported progress on the matter of law regarding limit of depth to foundation underpinning.

There being no further business, the meeting adjourned.

Respectfully submitted, ALBERT J. EVERS, *Secretary*.

# PERSONAL GLIMPSES

IN few professions is the individual so camera-shy as is the architect. Rarely does he receive the recognition that is his due. Never does he seek it. As a result, most of us see only a name or a completed creation of his and glimpse little or nothing of the personality behind it. In this column each month we hope, in some small measure, to heed the cry of "Author, Author," so far as the leading architectural craftsmen of the West are concerned, by presenting photographs of them and sketches from life. Nominations for this "small niche in The Hall of Fame" are acceptable from our readers. [*Sketches from life in this issue by Ramm*]

GEORGE A. APPLEGARTH

Born in Oakland, California.

Graduated from Ecole des Beaux Arts, 1906, Atelier Laloux.

A vivid personality; artist to his finger tips, quick, alert, energetic, versatile, prolific.

His most recent work: The California Palace of The Legion of Honor portrayed in some detail in these pages.

Among the many buildings designed by Mr. Applegarth, besides this noble edifice, are the Oceanic Building, Clift Hotel, Tanforan Club, Clyde Hotel, Humboldt Savings Bank, Eureka; Orient Building, Ransahoff Building, and (when with the former firm), the A. B. Spreckels residence, Holbrook office building, Lurline Baths, Fielding Hotel, Adler Sanitarium.

The distinctive treatment of his offices on the 18th floor of the Claus Spreckels Building, San Francisco, is typical of the Applegarth blending of the artistic with the practical. The novel entrance is well worth a visit as it is characteristic of the originality of the man and demonstrates that "the beaten path" is not for him.

His hobby? Trying to keep the PACIFIC COAST ARCHITECT from getting his photograph.

CARL WERNER

Born in Philadelphia; never mind when.

Arrived in San Francisco at the age of eleven. Graduated Massachusetts Institute of Technology, 1899. Devoted a year to travel and study in Europe.

Established his own office in San Francisco in 1901, built his first Masonic Temple in 1905. To his architectural genius, Masonry in California is indebted for many of its noblest temples.

Among the number are the stately Scottish Rite Temple, San Francisco; Scottish Rite Temple, Oakland; chaste and classic Scottish Rite Temple, Sacramento; Masonic Temple, Stockton; the Temple at Bakersfield and at Santa Rosa, the Masonic Club House at Berkeley.

Now engaged in building at San Jose and Fresno, temples for Masonic orders and, under way at Oakland, a Scottish Rite Temple to cost in excess of $1,000,000.

Is also building in San Francisco the new Y. M. C. A. Embarcadero Building. Several of the most imposing Christian Science churches in this community are his work. High schools in Alameda and San Mateo County have been designed by him.

His hobby? Fishing and hunting—when not building Masonic Temples.

## MARBLE IN THE MEMORIAL

J. Musto Sons-Keenan Co. installed the beautiful marble in the California Palace of The Legion of Honor. In the rotunda, Napoleon gray stone was used, quarried by Thompson-Kiel Company, of New York. The pillars are sixteen feet high and two feet in diameter. Hone finish was given the product. The floor is of pink and gray Tennessee marble, and the exterior columns, bases and floors were executed from Roman travertine stone, quarried near Tivoli, close by the famous Villa Deste. The marble cost represented approximately $225,000 and the Musto-Keenan part in the construction has been the subject of much favorable comment.

## OIL BURNER AT PALACE

Attracting considerable attention among architects and builders is the mechanical atomizing oil burner installation at the California Palace of The Legion of Honor, San Francisco. It is said to be one of the most important of its kind in the country. The Fess System burner installation has a unique assembly wherein one part counterbalances another, reducing friction to a minimum and giving fine atomization and flexible range. Every part used in the Fess System burner is made in the factories of the company so each unit is kept to a uniform grade.

The company maintains a service bureau for architects which supplies accurate cost and engineering data.

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B. L. FRANK, *Manager*

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